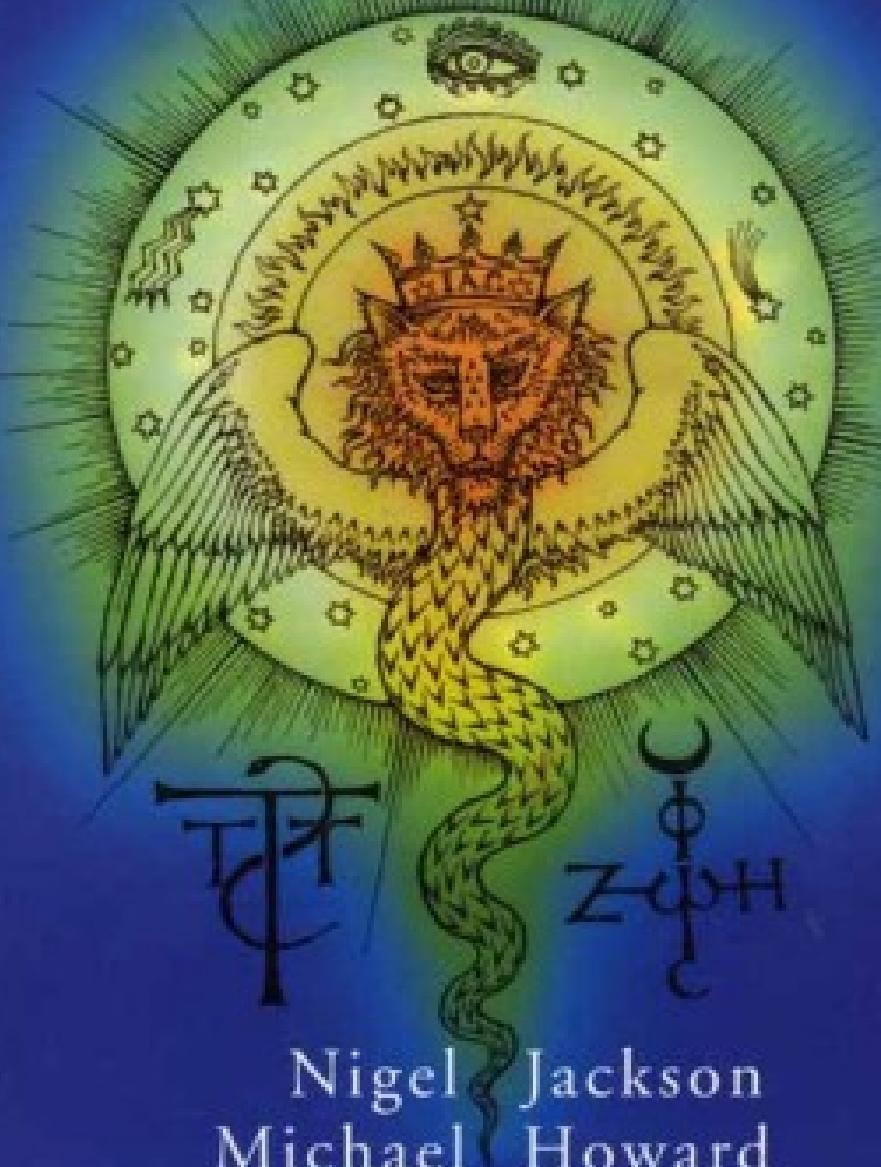


THE PILLARS OF TUBAL-CAIN



Nigel Jackson
Michael Howard

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Introduction

At the secret heart of the Western Mystery Tradition lies the angelic wisdom that forms the teachings of true magick. This book is a collection of linked essays by two practising occultists with many years of experience on the Path. It explores how this secret tradition in Western magick has been inherited from Persian, Chaldean, Canaanite, Egyptian, Arabic, Hebrew and Greco-Roman sources. It also records how this tradition has been suppressed and persecuted by the Church down the centuries. Despite this harassment it was preserved in the symbols and beliefs of Esoteric Christianity, Gnosticism, Hermeticism, alchemy, medieval magick, the Cabbala, the Tarot, the Grail mythos, the Arthurian legends, Freemasonry, Rosicrucianism and some forms of traditional witchcraft.

Drawing from a wide range of sources, the book presents a new and unique overview of Western magick and occultism from a controversial perspective. Many fascinating areas of magical practice and belief, hitherto neglected or rejected by mainstream occultists, are brought back into the light. It reveals the symbolism and meaning of the previously forbidden Luciferian occult tradition concerning the Watchers, or fallen angels, and the so-called 'Prince of Darkness', who is revealed to be really the Lord of Light. It is also an arcane lore that illuminates several mysterious figures in the Judeo-Christian Bible whose real significance and identities have been hidden from us for centuries.

Among the subjects discussed are the origins of angelology, the cult of the Yazantas practised by the Persian magi, the

gnostic myth of the Grigori or fallen angels and the forgotten civilisations of the giant races in antediluvian epochs. Also examined are the esoteric symbols within Hermeticism and Masonry that reveal the key to understanding the mythic theme of the Luciferian gnosis. Other chapters deal with the inner mysteries of the Grail, King Solomon's temple as a Goddess shrine, the real identity of the Queen of Sheba, the ancient priest-king Melchizedek, the truth behind the myth of the Garden of Eden and the Fall, the place of the dark moon goddess Lilith in the Luciferian tradition, the real occult secrets of the sacred bloodline of Jesus and Mary Magdalene and the spiritual reality behind the worship of the goat-god Baphomet by the heretical Knights Templar.

This is a major work on a subject little known or discussed outside the inner circles of secret societies, occult orders and traditional witch covens. It deals with controversial matters that are normally shunned as taboo by many conventional occultists and followers of the New Age movement. Yet, as we enter the 21st century and prepare to greet the dawning of the Age of Aquarius, the information in this book may prove essential to understanding what is happening in the world today and the future destiny of the human race. It reveals that our modern civilisation is not the product of haphazard cultural phenomena, but its development has been guided and influenced by celestial intelligences who first made contact with humans in prehistory. These 'teaching angels', as they are called, are still there ready to teach and guide those who recognise their presence. This book contains several appendices that offer ritual practices for those interested in contacting the angelic forces.

This is the first book to be written exclusively on the Luciferian gnosis and angelic magick which reveals the real 'secrets' within the Western magical tradition. It provides an important and essential starting point for the reader to delve further into the numinous realm of the angels.

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The Magus

Chapter One

The Roots of Angelic Magick

"You shall produce Aeons, Worlds and Heavens, to the end that the Spirits of the Intellectual Spheres may come and abide with you: you shall become Gods and you shall see God in yourselves; He will dwell in your Aeon" from the Bruce Papyrus.

The origins of Hebrew angelology and the magical cults of angel worship in the Middle East reveal a complex background of Persian-Iranian, Egyptian, Canaanite and Greek cultural influences. These impacted upon the Semitic religious world via specific historical channels. In modern Christian theology the role of the angelic hierarchies is virtually forgotten. Despite their ubiquitous presence throughout Western art and religious iconography, they are no longer deemed of any great theological importance. In the modern New Age movement the existence of the angelic forces is recognised, but only in a sanitised form which bears little resemblance to their true significance and power. The time has come to re-examine and restore the ancient teachings concerning these transcendent spiritual entities within the context of the Western arcane tradition.. Then their true significance in the practice of High Magia, the 'divine art' of the magus, may once again be raised experientially, as well as theoretically.

The High Magic of the angels encapsulates a powerful body of esoteric knowledge, or gnosis, which casts light both upon the hidden past of the human race and its mystical future potentials, conveying intimations of the miraculous potencies manifest at the highest levels of spiritual consciousness. The angelic powers are the firstborn emanations of the Divine Mind, quite literally messengers of the supernal will and luminous embodiments of transcendental wisdom. Invocation of the angels of light therefore properly belongs to the highest level of magical practise, the sphere of theurgy ('God working') or supercelestial magick. Before attempting to interact with the angelic powers it is first perhaps desirable to have a clear overview of the historical provenance of this tradition and the various streams of archaic wisdom lore which have fed into it over millennia. Thus a firm grasp of the fundamental concepts of esoteric angelology can be gained.

In Pharoanic Egypt we find references to the class of divine emissaries called the Urshu, or 'Watchers', a term which, as we see, is of great significance, and the pre-dynastic race of demi-gods called the Followers of Horus. They allegedly ruled thousands of years before the first mortal king and Lewis Spence, in his *Myths and Legends of Egypt* (1915), classes them along with the Ashemu, the Hennemet, the Utenu and the Afa as 'beings who might well be described as angelical'. The Shemsu-Heru were conceived of as forming the celestial retinue of the god Horus in the so-called First Time before history began. The Akhu, or 'Transfigured Ones' who dwell behind the 'unwearying stars' of the Pole are closely related to the mystic order of the Shemsu-Heru. Their ancestral angelology.

In Ancient Egyptian mythology the First Time or 'Age of the Gods' was when civilisation was first established in the Nile delta. Texts inscribed in hieroglyphics on the walls of the

temple of Edfu, between Luxor and Aswan, refer to the First Time and the Elder Gods who acted as cultural exemplars and civilisers for the early primitive humans on this planet. Specifically the texts mention the Seven Sages or seven gods (the seven archangels?) who were responsible for erecting the first temples and especially the main one known as the 'House of God'. Originally the seven Elder Gods were said to have come from an island known simply as 'the homeland of the Ancient Ones', which had been destroyed in a flood. These beings were variously known as the 'builder gods', the 'Senior or Old Ones' and the 'Lords of Light'. Their primary task seems to have been as guardians of ancient knowledge from the distant past and its passing on to the present and future generations. (Bauval and Hancock 1996:198-202).

Some occult traditions also claim that the primary gods and goddesses of dynastic Egypt were visitors from an island destroyed by a cataclysm. Many occultists identify this island with the mythical lost continent of Atlantis whose existence is still being hotly debated. The primary deities Osiris and Isis are said to have ruled early Egypt in human form and brought with them the elements of civilisation including agriculture. According to the writings of Hermes Trimegistus, dating from the 1st-3rd century CE, the divine couple "brought humanity divine religion and stopped the savagery of mutual slaughter. They established rites of worship, in correspondence to the sacred powers of heaven they became lawgivers to humankind." (Freke and Gandy 1997: 88). Their court scribe and magician, Thoth (pronounced Te-hu-ti), the ibis headed god of wisdom, is said to have introduced writing, mathematics, time-keeping and astronomy to the Egyptians.

This tradition was taught within the magical group known as the Order of the Morning Star founded by the astrologer, taromancer and magus the late Madeline Montalban in the 1950s. This group was based on a mixture of Egyptian myth, medieval angelic magick and Luciferian philosophy.

Montalban taught her students that the Egyptian gods were forms taken by the teaching angels or planetary regents who sometimes incarnate on Earth to assist the physical and spiritual evolution of the human race. Far from being a primitive and atavistic form of worship, the depiction of the Egyptian deities with animal heads was a teaching tool used by the temple priests to explain the characteristics and attributes of each of the gods. For instance, the ibis spends its life in the river marshes pecking for food with its long beak. This symbolised the collection and collating of scraps of wisdom and knowledge by Thoth. Likewise the jackal scavenged among the tombs and the jackal-masked Anubis was the god who guided the dead to the underworld.

At Abydos the god Osiris was worshipped as the leader of the Seven Sages or Seven Builders. Each wore on their crowns the symbol of the uraeus or Egyptian cobra raised to strike. This represented the cosmic fire brought down from the heavens to Earth by the Elder Gods. Osiris is associated with both the solar archangel Mikael or Michael and the Persian god of fire and light Ormuzd. In the Luciferian tradition, however, Osiris is one of the avatars of the archangel known as the Lightbearer who, as Azazel, led the rebellion of the fallen angels or Watchers during the war in Heaven.

While our magical traditions of angelic beings derive in the main from the Hebrew scriptures, as we shall see frequently in references throughout this book, it has been generally conceded that the Jewish lore concerning these entities was vastly expanded and enriched during and after the period of Babylonian captivity. That was when they were exposed to the complex astrological and stellar sorceries of old Mesopotamia. When Cyrus the Achaemenian, the Persian shah, ended the exile of the Jews in Babylon the Hebrew religious culture began to assimilate many features from the Magian spirituality of Iran. Most people's knowledge of the magi comes from the brief references in the New Testament to

the three wise men or astrologers who visited and paid homage to the baby Jesus. They are sometimes described as the Three Magi and it is suggested that they followed 'the star in the east' from Persia (modern Iran).

In the apocryphal First Gospel of the Infancy of Jesus Christ, one of the many texts excluded from the Bible, it is said the three wise men came to Jerusalem seeking Jesus because of a prophecy uttered by the fire-worshipper Zoroaster about the birth of a new messiah. It also says that after making their offerings to the baby the magi "*according to the custom of their country*" made a fire and worshipped it. They then made a sacrificial offering of the baby's swaddling cloth to the fire they had built (3:6-7). This offers proof that the three wise men were magians or followers of Zoroastrianism or even an older form of Persian fire worship. Another tradition claims they were Cainites or 'fire people' descended from Cain of the Old Testament.

The Jewish concept of the archangels in particular underwent radical effloration during the post-exilic years as Hebrew sages absorbed ancient Mazdean ideas from the magi. These ideas concerned the heavenly beings known as Amersha-Spenta, the 'Deathless Beneficents' and the celestial emissaries called Yatzatas in Persian lore, analogous with the Yajatis of India. In the Amesha-Spenta we can discern the ancient divinities of the Indo-Iranian pantheon, the divine types which exerted such a profound influence upon the development of later Judaic angelology. Even the Hebraic names of the archangels, such as Gabriel ('Power of God') and Raphael ('Healing of God') are founded upon Iranian formulaic patterns describing the various emanations of the Supreme Deity. They exhibit close affinities with the 'Deathless Beneficents' whose cult held sway across the Persian empire nearly a thousand years before the common era.

Zoroastrian reforms reinterpreted the ancient gods and goddesses of Persia along mystical-philosophical lines giving birth to the vision of the Amesha-Spena, the archangels of Mazdean religion. Hebrew genius combined the Persian cultus of 'Benign Immortals' with the planetary and astrological divinities they encountered in the Assyrian and Babylonian cultures, a fusion which gave birth to the unique Judaic angelology with its complex symbolic aspects and cosmological classifications.

The canonical sequence of Amesha-Spena given in Zoroastrian literature is clearly derived from the ancient magian pantheon. In their correct order they are listed as: 1) Vohu Manah - 'Good mind', also called Bahman who ruled over cattle and domesticated animals, a being with Mithraic resonances. 2) Asha-Vasishta - 'Supreme Truth' or Arbidihast, the embodiment of fire, and Rta, the cosmic order or divine 'arrangement of the universe'. Also linking with the Indian figure of Vasoshta, one of the Seven Rishas (great spirits) of the constellation Ursa Major. 3) Xsathra-Vairyā 'Excellent Dominion' or Shariver, the ruler of metals and the warrior caste. 4) Spenta-Armaiti 'Benign Thought' or Sipendarmith, the feminine angel of Earth, whom the classical writer Plutarch identified with Sophia or 'wisdom'. 5) Haurvatat Perfection, Wholeness' or Khordadh, the embodiment of the health-giving waters and connected with the aqueous female divinities of the Indo-Iranians. 6) Amritat 'Deathlessness' or Mourdad, who has rulership over plants, specifically the ambrosial and immortality conferring brew of the mystical haoma plant, the so-called 'white herb of paradise.' These 'Deathless Beneficents' represent the hypo-static emanations of the supreme divinity Ahura Mazda upon the varying levels of cosmic reality, from the empyrean realm of cosmic fire to the elements of earth, water and vegetation. They are the serene and all-mighty emissaries of the Divine Mind and Will.

Allied to these beings, and next in precedence to them in the spiritual hierarchy, were the Yazatas, who were the object of cultic offerings in the earliest period of Persian-Iranian cultures. They were celestial genii whose presence pervaded the whole of creation and they were propitiated with sacrificial fire oblations throughout Persia. At their head was Ahura-Mazda, the primary Celestial Yazata. The Earth Yazata is Zamyat, comparable with the Russo-Slavic goddess Mati Syra Zemlja or 'Mother Moist Earth'. On Earth the initiated magi were regarded as Terrestrial Yazatas and foremost among these was Zoroaster himself. The Mercurial Yazata called Tir became the Hebrew angel Tiriel in the later angelology of Israel.

The magian influence upon Middle Eastern cultures and their angelologies was diffused further than the just the Hebrews. The angel-worshipping Sabaens (from the Egyptian 'S'ba' meaning 'star god' or 'star teacher'), and the Yezidis were also profoundly indebted to the mystical philosophies of Persia. Yezidi, the generic name of the tribal people indigenous to Kurdistan (northern Iraq), Syria and southern Russia, is derived from the word Yazd or 'angel' originating in the Persian Yazata. It literally denotes 'the People of the Angel', specifically Melek el Kout, 'The Great Angel'. Their tribal foundation myth relates a genealogy going back to the fallen angels who intermarried with humankind and their religion is almost exclusively devoted to the veneration of these celestial spirit beings.

Yazid is the name of the first of their lineage and the mythical founder of the Yezedic religion and is identified with the Divine Power itself. An alternative meaning of Yazid is Azed, or God, while Yazed equals the Devil. (Chumbley 1995:76). According to the Yezedic scripture called *The Black Book*, the original seven sheikhs of their religion were incarnations of the archangels created and sent forth into the universe by God. Sabaean seems seems to have been a blanket term used

by Islam to describe non-Muslim Arabic Hermetists and angel-worshippers from the ancient city of Harran in Mesopotamia, to the pagan civilisations of Saba, the Biblical land of Sheba in southern Araby, to the ancient and many sacred flames were served for long ages by royal magi-priests.

The Yezidis have a long history of being persecuted by orthodox Muslims who say they are heretics and devil worshippers. They allege the tribe's founder was Yezid or Yazid ben Muquiyah, a holy man who refused to accept the teachings of Mohammad and broke away to found his own heretical Islamic sect. Another theory says the Yezidis were an offshoot of the heretical Christian sect known as the Nestorians who broke away from the early Church. In Nestorianism there were two Christs 'one human and one divine' and for this blasphemous teaching they were expelled from Byzantium (Istanbul) in the 5th century CE. Nestorian missionaries travelled eastwards and by the 7th century had reached India and China where they established religious communities.

The Nestorian Christian heretical tradition incorporated the use of magical formulae which had allegedly been given to Adam by the angels and handed down to King Solomon. Today it has been claimed that there are about ten thousand Nestorian Christians incarnated in Syrian refugee camps near the border with Iraq. Their immediate neighbours are two thousand Yezidis who fled persecution from the Iraqis in Kurdistan after the Gulf War. It is said that the Nestorian and Yezidi priests share each other's festival days. (Dalrymple 1997: 140)

Western experts on Middle Eastern religions believe that ancient Persia was the origin of the Yezidi beliefs because the sect's teachings and practices contain elements of Zoroastrianism. They have also however preserved, or adopted, pre-

Islamic practices such as the worship of the sun and moon, the veneration of holy wells and the sacredness of stones and trees. They believe that water from a holy well has magical powers of healing and purification. Trees and stones were also consulted as oracles because they believed they possessed indwelling spirits.

Connections have been made, as we have seen, between the ancient Sabaeans star worshippers, who claim to trace their origins back to Noah and Abraham of Ur, and the Yezidis. The Sabaeans were steeped in stellar lore and venerated the angels who ruled the seven classical planets. One particular Sabaeen belief may have influenced both Yezidi and Hebrew angelology; they believed that the Creator was one in essence, but manifested in many forms. He dwelt in each of the seven planets and was represented by an archangel. Because the human body in its perfected state was a temple for the spirit they believed that the divine force could be found in the hearts of the good. They also believed that the God of the universe, the Supreme Being, was completely good. Evil to them was a cosmic accident that had flawed humankind. Unlike later dualistic faiths and belief systems, they had no belief in a separate evil principle that was separate from the Godhead and acted in opposition to it.

Writing about the Yezidi beliefs today, the travel writer William Dalrymple has described them as: "A rare and esoteric religion, perhaps originally an off-shoot of some Gnostic Christian or heretical Muslim sect. Yezidis believe that Lucifer [sic], having extinguished the flames of Hell with the tears of his penance, has been forgiven by God and reinstated as the Chief Angel. Now known as Melek Taus, the Peacock Angel, he superintends the daily turning of the world" (1997:463). Isya Joseph, writing nearly eighty years earlier, said: "The actual religion of the Yezidi is a syncretism to which Moslem, Christian (heretical rather than orthodox), pagan and perhaps also Persian religions have contributed."(1919:21)

As a structured and organised group the Yezidis gained social and religious cohesion as late as the 12th century CE under the direction and control of Sheikh Adi ben Musafir, a renowned Sufi master. They then effectively became 'the people of the Book' because, apart from accepting an Islamic structure, the sheikh claimed he had received the text of a holy book called the *Kilab al Giwah* direct from the Peacock Angel himself. However, the Yezidis have always managed to survive despite religious persecution because they have always accepted conversion to the orthodox faiths of the countries they have lived in. Despite this outer allegiance to Christianity and Islam "*the essence of their faith is secret and, when purged of the externals which veil this essence, it partakes of the gnosis transmitted from a source anterior to historical perspective*" (Chumbley 1995:76)

The Yezidis believe that the Supreme Being, the Cosmic Creator or God of the universe, left the task of creating life on Earth to the seven minor gods or angels. In their belief God has either retired from the task of creation or gone off to create new universes. God to them is a transcendental being who has little or nothing to do with humankind. As far as they are concerned the ruler of our part of the universe is Melek Taus or Azazel, the Peacock Angel, who is the Lord of the World. He is the source of divine revelation, the controller of life and death and the leader of the other angels who control the seven planets. Although their principal object of worship is Melek Taus and the seven angelic powers they also revere their mythical founder Yezed, Sheik Adi and various Sufi saints. Among the latter is included the 12th century CE Sufi martyr Al Hallaj, who was crucified for heresy. Al Hallaj claimed to follow an esoteric tradition that could be traced back to the Greek god Hermes, Pythagoras and the Zoroastrian magi.

The Yezidi also have a legend concerning the Flood as described in the Old Testament. In fact they claim direct

descent from Noah and therefore from the Cainite bloodline that goes back to the fallen angels. Melek Taus is depicted in Yezidi mythology as having defied God by refusing to worship Adam. In the Christian version of this particular myth it is Lucifer who refuses to bow before God's creation. He asks God: "Why do you press me? I will not worship one who is younger than me. I am older than he is; he ought to worship me!" (Pagels: 1995:49) Michael however does bow down to God's creation and Lucifer is cast out of Heaven for his act of defiance. In the Yezidis version, the Peacock Angel says he will worship God, but not his creation.

The Yezidis also have an alternative history of Adam and Eve. In this Eve was created by the Archangel Gabriel from Adam's shoulder blade or from under his armpit. At first all was well and then the first man and woman began to argue about who was to be the begetter of the human race. Adam masturbated into a pottery vessel and Eve put some of her menstrual blood in another. They sealed the vessels and waited nine months. When they were opened the vessel belonging to Eve only contained dust and rotting worms. The Adamic vessel however had twin babies, male and female, who were the ancestors of the Yezidi.

After this experiment in test tube birth, Adam and Eve had normal sexual intercourse and had two more babies, male and female, who were the primal ancestors of the Christians and Jews. Melek Taus then descended to earth and as the human race grew in number he appointed his own anointed kings to rule over the Yezidis. These kings were the ancient holders of the peacock throne and crown. The last person to be crowned on the peacock throne was the Shah of Persia before he was overthrown in an Islamic coup in the 1980s.

Sufi lore has the myth that when Light was created and first beheld itself it was in the form of a peacock. The bird is therefore a symbol of the 'Beauty of Divine Majesty'. It is 'a

symbol of the alchemical processes of transmutation and the stages of development in the consciousness of the seeker. The 'rainbow' hues of each feather denote the kalas or colours of the rays of the magical current. (Chumbley 1995: 72-73)

In the rituals of the Yezidis the Melek Taus is represented as the image of a peacock. This is fixed on top of a special candlestick with seven burners called a sanjak. This can easily be dismantled when not in use and placed in a bag for transportation. When the stand is in ritual use several water jugs are placed near it. The water in them is supposed to become 'charged' from this close contact with the image of the Peacock Angel. During ceremonies this water is drank by the sick and elderly because it is believed to have healing powers.

Another important ritual practice for the Yezidis is to acknowledge the rising sun each dawn and to pray to the Pole Star. In her occult novel *The Sea Priestess* the occultist Dion Fortune describes the magical ritual of the Fire of Azrael. This involves burning twigs of cedar, sandalwood and juniper. Azrael is then invoked as the Angel of the Doors to permit egress to visions of previous lives or far-seeing into the past. In the novel the character called Wilfred sees a vision of the ancient Middle East and says: "*I came to a land of the people who worship the stars, to whom the Pole Star is holy as the centre of heaven. Their god is the Lord of This World, the Peacock Angel.*" (Fortune 1957:145)

Another important Yezidi ritual involves performing a widdershins or anti-clockwise circumbulation around a special stone. This may be linked with the reverence given by Muslims to the Black Stone in Mecca, begun by Sheikh Al Hallaj, or be the acknowledgement of the *axis mundi* or world pillar connected with the Pole Star and found in pagan cultures worldwide. As we have seen previously, ordinary stones were also used by the Yezidis as 'oracle stones' based on an animistic belief in nature spirits.

The Yezidis were mostly vegetarians and pacifists who believed in reincarnation. If a person is judged after death by the angels to have led a good life they are reborn as a human being. If they are judged to have led an evil life they could be punished by being reborn in animal form. In such cases they may spend several lives as a beast before being allowed to reincarnate again as a human.

Because of the mysterious origins and strange beliefs held by the Yezidis, and the popular idea that they were devil worshippers, many travellers' tales have circulated about them. In the 1920s the American writer, adventurer and occultist W.B. Seabrook was told by a Turkish ex-army officer that the Yezidis had built a chain of seven towers 'stretching across Asia from Manchuria through Tibet, west through Persia and ending in Kurdistan. Allegedly, each of these towers (modelled on the Tower of Babel in the Bible) sat a 'Satanic priest' who 'by broadcasting occult vibrations controlled the destinies of the world for evil' (1928:266) To his credit, Seabrook rejected this fantastic story as 'nonsense' and dismissed the legend of the seven Satanic towers as a myth.

In fact Seabrook met Mir Said Berg, the Yezidi emir of Mosul, who he melodramatically described as the 'Black Pope' of the Yezidis. Seabrook goes on to say that Berg is 'the supreme ruler of the devil worshippers of all Asia.' He described him as "black bearded in a scarlet turban, with a great black cloak around him." The Mir took Seabrook to a Yezidi temple built into the side of a mountain. Near the temple door, carved in high relief on the wall, was the image of a black serpent standing on its tail. When Seabrook inquired as to the meaning of this image he was told that it was "a symbol of wisdom".

Inside the temple was a shrine and the tomb of a 10th century Sufi saint who was popularly believed to have been one of the human avatars of the Peacock Angel. The inner sanctum of

the temple consisted of a cave with natural springs that fed the pools in the outer courtyard of the building. Near the temple was a white tower and Seabrook was told this was where the Yezedi priests of the fakir grade went to work magick. Perhaps this was the truth behind the legend of the seven Satanic towers? Seabrook certainly seemed to think so, but unfortunately keeps referring to the Yezidis as 'priests of Satan' and devil-worshippers. (1928: 287-292)

Returning to the angelology of the Hebrews, of all the angels the most important in Zoharic lore was Raziel, 'the Holy Angel who is in charge of the supernal mysteries' and who transmitted the sacred wisdom magick to Adam in Paradise. The Hebrew '*Razim*' means 'secrets' or 'mysteries'. The medieval Jewish mystics taught that it was God himself who passed the mysteries of the Cabbala to a select company of angels and they had their own school in Eden. Unfortunately, when the fallen angels took themselves human wives they passed on the secrets of the Cabbala to 'the children of Earth'. Raziel bore down from Heaven the *Book of the Genesis of Man* and its leaves were filled with 'supernal inscriptions and sacred wisdom'. According to initiated doctrine, this book contained the mystery of the Divine Name passed from Adam to his third son Seth. It was inherited by Enoch, the son of Cain, who plays an important and significant role in the tradition and the mythos of early Freemasonry, as will be demonstrated later in this book. Eventually, and perhaps predictably, the Book ended up in the ownership of the master magician King Solomon.

The word 'angel' is derived from the Greek '*angelos*' or a messenger and with its relative '*angaros*', a mounted courier is said to derive from the old Persian language. The term '*angelo*', denoting the celestial messengers and powers of the Divine Mind, occurs in the Hermetic literature from the Egyptian city of Alexandria. The text *Kore Kosmu* identifies

the angelos with the holy daemon of the Platonic teachings who conducts the soul from the immortal realm into earthly incarnation. The daemon functions as the keeper, inspirer and protective genius of the human soul through its mortal lifespan in a physical body.

The neo-Platonic strain of thought shaped later Christian angelology to a considerable degree, specifically in the famous apocrypha ascribed to St Dionysius the Areopagite. In the work *Of the Celestial Hierarchies* a nine-fold classification of the angelic 'quires' or choirs is described. The Nine Orders consist of Seraphim, Cherubim, Thrones, Dominions, Virtues, Powers, Principalities, Archangels and angels who are ranged in the ninth sphere outside the realm of the fixed stars. The Renaissance scholar and magician Marsilio de Ficino describes the roles of these angelic orders thus: 'the Seraphim speculate on the order and providence of God'; Cherubim contemplate 'the essence and form of God'; Thrones contemplate the Divine Presence 'though some descend to works'; Dominions 'design what the others execute' as 'celestial architects'; Virtues 'move the heavens' and 'concur for the working of miracles'; Powers are vigilant watchers (sic) of the world order whence some of them descend to human things; Principalities are egregoric guardians of 'public affairs, nations, princes and magistrates'; Archangels are the spiritual overseers of 'the divine cult and look after sacred things' and; Angels fulfil a more personal role in that they 'take charge of individuals as their guardian angels' (the daimones of Greek tradition).

In the Western arcane tradition and its esoteric theology the angels are conceived of as serene and transcendent wisdom beings, terrific entities whose nature is of pure light and blissful consciousness. As beings composed of pure energy and light they are known as the Lords of Flame. They are emanation forms of the Divine Mind (Nous) and messengers of the Highest. In this role they are cosmic emissaries

attendant upon creation and the evolution of the cosmos and its inhabitants. In the context of applied magick they provide the keys to terrific transformations of the micro-macrocosm in accord with the enlightened will of a true magus. On profounder planes the angelic powers mediate the ineffable numinosity of the Supreme, existent wholly outside all conditioned human conception and experience.

The archangels and the angels stand between the divine and natural worlds as bearers of the supercelestial influence from Beyond. They are mirrored within the psychic complexes as the highest ranges of the chain which reaches from the natural to the divine, the praeterhuman faculties of Ratio or Divine Reason corresponding with the three quires of Angels, Archangels and Virtues. Intellectus, or Active Intelligence linking with the medial quires of Powers, Principalities and Dominions. Finally, the most sublime faculty, Mens, or Perfect Mind, is epitomised by the highest quires of Thrones, Cherubim and Seraphim. It is the state in which total identity with the Divine is realised. In Western esotericism the angelic powers thus correlate to the highest vehicles of consciousness. Hence they are envisioned as overseers of the spiritual evolution of human beings. As steaching angels they embody the miraculously powerful initiatory potentials latent within the psyche instructing and inspiring us, transmuting our whole being in accord with the Transcendent Will.

It is, as the great Renaissance magus Pico della Mirandola said in his splendid vision of the fully realised magus, that in humans have been implanted the magick potentials to create themselves, to become whatever they choose. Mirandola said: "Whatever seeds each man cultivates will grow to maturity, and bear in him their own fruit. If they be vegetative, he will be like a plant. If sensitive, he will become brutish. If rational, he will become a heavenly being. If intellectual, he will be an angel and the son of God. And if happy in the lot of no created

thing, he withdraws into the centre of his own unity [the *Mens*], his spirit, made one with God, in the solitary darkness of God, who is set above all things, shall surpass them all" (*Oration of the Dignity of Man*). The Dionysian angelic hierarchies were generally identified with the Chaldean ten fold schema relating the supercelestial powers in the 'intellectual world' as governors of the planetary spheres. This was a pattern deriving from the elder Merkevah, or Work of the Chariot, in which the initiate passed through the planetary 'heavens' towards the *unio mystica* or mystical union (with God).

The great epitome of angelical transformation in the Western occult tradition and the goal of the magia lies in the exaltation of the psyche to its essential angelic nature, the realisation of the inner angel within the human of matter, the assumption of that nature which involves transmutation into a divinised being or 'perfected one', and the transformation of one's environment into a paradaisal or heavenly world state. In the angelic cultus of Yezidistan this mystery is resumed in the figure of the Peacock Angel, Melek Taus. This term has been subtly interpreted by the Sufi master, the late Idries Sayed Shah, as an esoteric formula describing the spiritual renovation of the initiate. By the Arabic technique of abjad, the word MaLaK, 'king angel', symbolises the sovereign angelic faculty of spiritual consciousness within humankind. The homophone 'Taus' signifies 'verdant land'. Therefore this implies the paradaisal expansion of the psychic field under the rulership of the inner angel or the expansion of the mind (the green land) through the higher faculty (angel).

This initiatory process can perhaps be understood through the Valentinian Gnostic classification of human spiritual temperaments, a triple typology which defines the inner stage of development of human entities in this world as explained below.

The Hylkos, or Hylic-Material Human, is of the earthbound state and limited to a purely material level of perception/conception. They are bound by animal instinctual conditioning. Such persons belong to the *ēherdi* of humanity and are fettered by its illusory and dualistic standards as defined by and for the masses by political social engineering, the media, advertising etc. This is a state of blindness or sleep where the human mind is deluded and bewildered by the phantasms of material ignorance. It is thus the lowest, and most common, state of human evolution on this planet at the present time and is epitomised by the alchemical element of Salt. Many of the magical techniques and spiritual exercises of practical occultism are designed to awaken humankind from the sleep of materialism. Once awakened they can perceive, understand and enjoy the reality of life at all levels and learn to develop spiritually.

The Psykhikos, or Psychic Human, is the type who to some degree has unfolded the latent faculties of the psyche. They are striving towards the realisation of the truth both within and without. This is a state of active momentum, spiritual aspiration and awakening to the real nature of the self in which flashes of insight (*synesis*) enable the initiate to attain glimpses of gnosis or self-knowledge. It is the stage of the initiate who begins to emerge into the awakened state and becomes differentiated from the slumbering multitudes of the profane world. As the dawn of the Aquarian Age approaches more and more human beings will be seeking to escape the bonds of materialism and seek this stage of spiritual development. Its dynamic nature is epitomised by the alchemical element of Sulphur.

The Pneumatikos, or Numinous Human, is the highest state of perfection in which the realisation of gnosis becomes an unbroken continuum of primal bliss. Having transcended the illusory bonds of the material state, the Pneumatikos belongs entirely to the divine world of Pure Mind and exists beyond

all earthly standards of good and evil as a 'released one', 'perfected one' (Cathari) or 'purified one' (Katharos). Immortal, omniscient and possessed of miraculous powers. This is the state of divine 'dignification' sought by the magus, the initiatory Apolytrosis & release or redemption or of the teachings of the Gnostic mystic Valentinus. It is characterised by the angelic state in its stainless and pristine purity. Having risen beyond the spheres of the natural and celestial worlds, the Pneumatikos is liberated from the rule of Fate and causal time, escaping the Wheel of Necessity and the conditioning influence of the stars. They become perfectly free and outside the dominion of time and death. This transcendent state corresponds to the alchemical element of Mercury, the Mercury of the Wise.

The three Archetypal Humans of Gnostic anthropology relate to the three worlds and twenty-two concentric spheres of the magical Ptolemaic cosmology. This is not a proto-scientific scheme of the solar system, but a precise psycho-cosmic inner map revealing the initiatory stages of ascent and the inter-linked 'golden chain' of Being which spans the spiritual, stellar and material world states as follows.

The Natural World is the geocentric realm of dense physical substance or matter and the sub-lunar domain of the Hylekoi. It proceeds outwards from Terra, the elemental sphere of earth at the centre, through progressively refined elemental spheres of Aqua (water), Aer (air or atmosphere) and Ignis (fire), the sphere of empyreal flames. This world is entirely under the causal influences of Time and the reign of the zodiacal stars and planets. It is characterised by 'Becoming' and ceaseless flux, rather than permanent ontic 'Being' in the Platonic sense. Hence it is a finite limitation of the Absolute, a mirage or shadowplay devolving from the eternal 'Ideas' or 'Archetypes' within the pure reality of the Nous or Divine Mind.

The Celestial World comprises the eight planetary and astro-stellar spheres, namely the circuits of Sol (sun), Luna (moon), Mercurius (Mercury), Venus, Mars, Jupiter and Saturnus (Saturn), and the ogdoadic sphere of the Caelum Stellatum or Starry Heavens (Mazloth - the Starry Heavens of Chaldean-Jewish occult lore) - comprising the fixed stars of the zodiacal belt. These are conceived of as the vehicles of living intelligences or souls, rather than physical bodies, and microcosmic principles which act as instruments and conduits of the Divine Light. They are ceaselessly pouring forth the numinous influences into material manifestation and conditioning the real of space-time below it. This is the occult doctrine behind esoteric astrology as a magical tool in the hands of the magus. This is the domain of the Psykhikoi or the sphere of the living psychic principles corresponding to the Divine Ideas which imprint themselves on the ductile substance of matter (hyle).

The Divine or Supercelestial World is the realm of the First Existent. It epitomises the divine state of the Pneumatikoi or Released Ones. It is the changeless plenora of immortal existence, the pre-existent or pre-on of Plotinus, the unborn perfection of the Supreme that is the true mythic 'Golden Age' or paradisaical land. It is self luminous, beyond Time and change and wholly beatific - the infinite expanse of pure knowledge and delight, which is the true luminous essence of the real self. It progresses outward through the nine spheres of the angelic hierarchies of Dionysius; the Angels, Archangels, Virtues, Principalities, Powers, Thrones, Dominions, Cherubim and Seraphim into the sphere of Mens or Perfect Mind. Thus it reaches into the unknowable infinity of the Hidden Godhead, the Absolute beyond all conditional thought or ideation.

The spheres and circles of this triple cosmology represent a gnostic cartography of consciousness, revealing the 'aions', pylons and gateway powers the magus must pass on the way

to the Great Realisation, which is the supreme Apotheosis. In this sense it provides both the original holistic micro-macrocosmic universal pattern and the Royal Path of initiatory ascent in High Angelic Magick. It reveals the interwoven structure of the noumenal and phenomenal 'worlds' and hence it gives an insight into the media of magical processes in accordance with the Hermetic axiom: 'As above - so below'.

In the 4th century *Tractate of Enneads*, Plotinus refers to this 'catena aureae' or 'chain of gold' linking higher and lower levels of reality: In the Art of Magic all looks to this enlinkment: Prayer and its answer, Magic and its success, depend upon the sympathy of enchained forces. From the sublime world of angelic intelligences to the gross dimension of the elements, all is a holy continuum pervaded by subtle harmonic linkages and vibratory resonances aligning higher and lower principles. It is the applied knowledge of this pattern, this invisible *Harmonia Mundi* or Harmonic World, which makes magick both possible and efficacious. This is no less in the humblest spell of wish attainment than in the highest angelic mysteries of Light.



Chapter Two

The Children of Heaven

"There is an impenetrable Mystery in the narrative concerning Azazel" Moses Maimonides circa 1190 CE)

How are we to interpret correctly, and therefore fully understand, the import of those ancient and enigmatic legends concerning the Fall of the angels related in the Old Testament of the Judeo-Christian Bible and in apocryphal writings? In what manner were these puzzling and mysterious references and myths comprehended within the High Angelic Magick of the West and what truths do they have to convey to the magical seeker in these times? The answers these questions throw up are strangely illuminative and reveal unearthly glimpses of the secret history of humankind's earliest evolutionary development and emergence from the animal instinctual state in prehistory.

The Biblical account of the angelic descent is confined to a few cryptic verses in *Genesis* relating how "When men began to multiply on the face of the Earth, and daughters were born unto them, that the sons of God saw the daughters of men that they were fair, and they took them wives of all which they chose". (6:1-3)

The strange consequences of this trafficking between the angels and humankind are further related in the birth of the antediluvian giant race called the Nephilim. "There were giants in the Earth in those days, and also after that, when the

sons of God came in unto the daughters of men, and they bore children to them, the same became mighty men which were of old, men of renown." (6:4)

Within the orthodox canonical scriptures this is the only fragment which has survived and its mystic implications have hitherto been studiously evaded by Biblical scholars, theologians and churchmen to this day. A fuller account of the event was contained in the once lost Ethiopic *Book of Enoch*, which was preserved within the enclave of the Abyssinian Church. It has been believed that the Scottish explorer James Bruce first brought it in translation to Europe in the late 18th century. However a copy of a volume called the *Book of Enoch* is recorded as one of the books in the famous occult library of Abbot Trithemus of Wurzburg in the 15th century. Other interesting tomes in the library included the *Book of Raziel*, the *Book of Hermes* and several magical grimoires attributed to the authorship of King Solomon. (Couliano 1987:167)

In the October 1999 edition of the *Jerusalem Report* there was an account of the discovery of the so-called 'Angel Scroll' which appears to be linked with the *Book of Enoch*. Written in a mixture of Hebrew, Aramaic and Greek, this document was found in Jordan, south east of the Dead Sea, hidden in a jar in a cave. It is said to have been secretly purchased in the 1970s by a group of Benedictine monks, who smuggled it out of the country to a monastery on the border between Austria and Germany. There it remained for over a decade as it was translated. Allegedly the text, in common with the *Book of Enoch*, describes a tour of Heaven conducted by a Watcher angel. The author of the *Angel Scroll* is shown all 'the secrets of Heaven' and is also taught how to see signs in the sun, moon and stars to foretell the future (astrology). In addition he is taught weather lore, writing, the use of plants and stones (crystals?) to cure diseases and predict future events and the technique of time travel. The *Angel Scroll* refers to

God by the Canaanite name of El and Satan as Beliel, literally 'fire or light of God'. The scroll is dedicated to Yeshua (the Hebrew form of Jesus!), who is described as 'the Holy One' and the son of a priest. It has recently been suggested that Joseph, the father of Jesus, may have actually been a priest in the temple of Jerusalem. (news report from the website of Andrew Collins 24.1.00)

James Bruce did not hesitate to describe the *Book of Enoch* as a 'Gnostic writing' and it is believed to date from 165 BCE-100 CE. This was a keener perception than that of most of the clerical commentators who persist in vague moralistic conclusions about the document. The translation of the text by Bruce only provided literary confirmation of a highly secretive and subterranean current of angelic mysteries transmitted over centuries in certain esoteric circles and cults in Europe. Bruce was an interesting character who was not what he seemed on the surface. He was a Scottish aristocrat with royal blood and he claimed descent from Robert the Bruce. He was a classical and Biblical scholar and a leading Freemason. As a Scottish Mason it has been alleged he may have had some contact with the Masonic Knights Templar. (Collins 1996:12) In his role as an explorer Bruce set out in 1768 to try and discover the source of the Nile. It has been suggested that this was only a cover story to hide his real mission, which was to find ancient documents and hidden treasure linked with the so-called Black Jews of Ethiopia.

In the *Book of Enoch* the Old Testament prophet is shown a vision of Heaven and, contrary to the *Angel scroll*, is given a guided tour by the Archangel Raphael, who we are told is one of the good guys who did not rebel against God. However, Enoch does encounter the Grigori who are described as giant warriors of human form and 'guardians of the world'. *Grigori* means 'watchers' and refers to their role watching over the world. When the curious Enoch asks about the nature of the Grigori he is told that they and their prince, Satanael,

travelled to Earth and arrived on Mount Ermon or Hermon. There they saw the 'daughters of men' and took them as their wives as described in the *Genesis* account. In Roman times Mount Hermon was the site of a shrine to the goat-foot god Pan. It was built around a cave and a natural spring that was the source of the River Jordan.

At the core of the legends of the War in Heaven, when Lucifer rebelled against God, was defeated by the Archangel Michael and thrown out of Heaven, and the descent of the fallen angels lies a Gnostic diamonosophy and secret anthropogenesis. The Great Angel of Light and his cohorts elected to descend and sacrifice themselves in matter in order to aid the psychic and spiritual evolution of proto-humanity. Early humans were sunk deep in matter. Their awareness was even dimmer then today and limited within the automatic and instinctual level of animal life. The task of the fallen angels was to quite literally redeem and liberate humans from their material prison. Esoteric teachings describe how when the human organism had eventually passed through and emerged from millions of evolutionary predecessors in the vegetable, reptilian and mammalian genera it still lacked the true light of self-realised consciousness. It was still fettered by 'sleep' within the darkness of the material universe.

The angelic revolt was a sacrifice of Promethean proportions in which the angels incarnated themselves within the material dimension of time and space in order to transmit the luminous seed of gnosis into human beings. They endowed themselves with the capacity to realise their innate divinity and achieve release from the bounds of material existence. The fallen angels, according to the hidden doctrine, were not malign or 'sinful'. On the contrary, they were transcendent avatars of humanity's spiritual salvation and eventual redemption through gnosis. They 'revealed the eternal secrets which were in Heaven, which men were striving to learn'. The Ben Elohim, or Sons of God, then were bearers of divine

enlightenment to the slumbering 'Adam of Red Clay', the human immersed in matter. They enabled him to awaken to a knowledge of his true powers and destiny as an unfallen spiritual being, revealing the 'Adam of Diamond' referred to in the Coptic Gnostic texts; the immortal essence of our real existence beyond all conditional world states. The redemption of dark matter (*hyle*) by the transmission of the *Lux Anglicae* or Angelic Light was the Watchers purpose in descending to the earth plane. Their mission was designed to lead to the eventual liberation of all entities and, ultimately, the raising of the whole world to its original paradisaical state.

E.W. Liddell (1994) has written about the interpretation of this myth by the quasi-Masonic Compagnons du Tour or the Companions of the Tower (of Babel) in medieval France who were responsible for helping to build the great Gothic cathedrals. He remarks that they believed that 'Lucifer was deemed to be the indwelling spirit in the human mechanism. The Fall of the angels was correctly understood to represent the incarnation of Divinity in carnal flesh.' Commenting upon the Biblical myth of the sons of God and 'the daughters of men', he says it constitutes "...yet another attempt to explain the mystery whereby Divinity became associated with death." As we shall see later in the book, this has a bearing on another 'son of God' who incarnated in carnal flesh.

It is obvious to all but the most myopic observer that here the Great Angel Lucifer, the Lightbearer, represents an archetypal figure of pre-Christian or non-Christian provenance, wholly unrelated to the dualistic personification of moral 'evil' called Satan by the Church. Yet even in the medieval mystery plays we encounter the memory of the rebel angel's exalted status.

For example in the Chester cycle of mystery plays Lucifer (sic) says: "Nine orders have bene witterlye' thou hast made here full right/ In thy blisse full brighte the bee/ and I the

princepall lorde, here in thy sighte". This refers to his supremacy over the Dionysian hierarchies in beauty. Light and knowledge.

In order to gain a fuller insight into the angelic intervention in the evolution of the human species, we shall turn to the original text of the Enochian mythos in Charles (1912). This is the history of the descent of the Lightbearer and the angelic hosts into matter told as a gnostic tale of the soul's fall into physical incarnation, of spirit's imprisonment in the amnesia of profane awareness, the transmission of the quickening fire of the angels into the Red Earth of Immortality and the super-celestial origins of human civilisation on this planet: "And it came to pass when the children of men had multiplied that in those days were born unto them beautiful and comely daughters. And the angels, the children of Heaven, saw and lusted after them, and said to one another: 'Come, let us choose wives from among the children of men and beget us children'. And these are the names of their leaders; Semiazor [Semyaza or Azazel], their leader, Arakiba, Rameel, Kokabiel, Tamil, Ramiel, Danel, Ezeqeel, Baraqiel, Asael, Armados, Batarel, Ananel, Zaqiel, Samsapeel, Satarel, Turel, Jomjael, Sarel."

Again, the consequences of this heavenly miscegenation between the angel and mortal spheres leads to the birth of the Nephilim, the giants of the ancient Earth, for the 'daughters of men' "became pregnant, and they bore great giants, whose height was three thousand ells". After this the angels then instilled a variety of magical technologies into their human wives and children, inferring that the exercise of magical powers is an innate inheritance from the angelic realm, a miraculous legacy of 'the eternal secrets which were in Heaven.'

Quoting again from *The Book of Enoch*: "And Azazel taught men to make swords and knives, and shields, and breast-plates, and made known to them the metals [of the earth] and

the art of working them, and bracelets and ornaments, and the use of antimony [a brittle, silvery-white metallic element used to create alloys], and the beautifying of the eyelids [with cosmetics], and all minds of costly stones, and all colouring tinctures - Semyaza taught enchantments, and root-cuttings, Armaros the resolving of enchantments [counter-magick], Bariqjal astrology, Kokabiel the constellations, Ezeqeel, the knowledge of clouds [weather lore], Araqiel the signs of the earth [geomancy], Shamsiel the signs of the sun, and Sariel the course of the moon."

There is a planetary structure clearly evident in this description of the teaching angels. Azazel, the first artist-metalsmith (whose latest guise is Tubal-Cain, the first blacksmith in the Bible) and fire-working sorceror, was associated with Mars (Madim) in the Rabbinical tradition. He was the Babylonian god of infernal fire and the underworld sun, Nergal. Along with his retinue of satyriac Seirim, or 'Hairy Ones' in Jewish demonology he also represents a form of the Akkadian goat-horned divinity Uz. Semanya, an alternative name for Azazel, but treated by the *Book of Enoch* as a separate angel, is the Luciferian Lord of Enchantments. He correlates with Venus (Nogah) as the Morning Star which was known as Helel ben Shahar to the Hebrews and relates to the 'Heavenly Queen', Ishtar. Baraqijal, as the teacher of astrology, links with the Mazlothic sphere of the Coetum Stellatum and Kokabiel, who teaches the lore of the constellations, is evidently derived from the term Kokab or stellar light. This refers in Hebrew to the planet Mercury which equates in turn to the divine scribe Nebo or Nebu, 'speaker', who wrote the sacred signs of the heavens in the *Shitir Shame or Book of the Gods*.

Araijel, the instructor in 'the signs of the earth' probably corresponds with Shabbathai or Saturn, from *Sator* meaning 'to sow', as the primal god of agriculture, horticulture and husbandry. The Old Testament prophet Amos calls him 'the

star of the god Rephan' referring to Rempham, the Egyptian term for Saturn. Ezeqeel, who reveals 'the knowledge of the clouds', corresponds to the Heavenly King, Jupiter (Tzedek) or the Assyrian Marduk. Shamsiel, whose province is the solar mysteries, obviously corresponds to the sphere of the sun (Shemesh) and is perhaps derived from the great sun god of the Babylonians, Shamash. Sariel, who instructs humans in the lunar mysteries, is the ruler of the moon sphere (Levenah) and may be a form of the Mesopotamian god Zin or Sin.

In the later Cabballistic and medieval magical tradition the planetary angels were named as Mikael or Michael (Sun), Gabriel (Moon), Raphael (Mercury), Samael (Mars), Sachiel (Jupiter) and Cassiel (Saturn). In more contemporary magick, as new planets have been discovered, other angels have been added to the list. These are Uriel (Uranus), Asariel (Neptune) and Azrael (Pluto).

In the angelic mythos of Yezidistan, which we examined in Chapter One, the Great Angel Melek Taus (the Peacock King) is identified with Azazel or Azazel. He is depicted as the Black Snake, the original serpent of wisdom in the Garden of Eden. His other divine epithet is Lasifar, the Kurdish form of the Lightbearer. His links with Mars are resumed in his Hebraic allonym as the angel of Mars Zamael or Samael, who is also identified with the Edenic serpent. This may stem back to the Egyptian concept of the planet Mars as Ra Horakhty, or the 'Red Horus', and connects with the antediluvian mysteries of the Servants or Followers of Horus. They were the divine lineage of the Shemsu-Hor who ruled pre-dynastic Egypt prior to its mortal sovereigns.

An important point of comparison in understanding the essentially Gnostic import of the Enochian Watcher mythos as the soul's descent into matter is provided by the mystical anthropogeny of the 1st century CE Alexandrian tractate entitled *Poimandres*, which is *Libellus I* of the Hermetic

corpus of mystery texts. It contains a startlingly resonant vision of the descent of the Heavenly Man into the realm of material nature and offers many profound points of congruence as a key to the mystery of the Watchers. The original human (*Anthropos*), being of the nature of the *Nous* or Divine Mind, was an immortal being of life (*Zoe*) and light (*Phos*), the Human of Eternal Substance. In the Hermetic account, impelled by the creative impulse, the divine *Anthropos* descended from the highest sphere of *Nous/Mens*. He broke through the stellar and planetary circuits and, gazing into the sub-lunar realm of matter (*Hyle*), was allured by the reflective beauty of nature (*Physis*). 'Insatiate love' drew the Heavenly Human down to the Dark Woman of nature, who "when she had got him with whom she was in love, wrapped him in her clasp, and they were mingled in one; for they were in love with another".

Thenceforth, says the Hermetic text, of the *Anthropos*: "*He is immortal and has all things in his power; yet he suffers the lot of a mortal, being subject to destiny.*" In this sense, as understood by the philosophers of the classical world, destiny or Fate was the ultimate goddess controlling human affairs. In the 'descent into matter' the *Anthropos* has entered the conditional realm of creation and dissolution, of causality, the inexorable reign of Time over mortal things as signified by the fateful rule of the zodiacal and the planetary luminaries, the 'Seven Administrators' taking up abode in the material dimension.

From this union of spirit and matter the 'seven humans', corresponding to the planetary rulers, proceeded. The life (*Zoe*) of the Heavenly Human thus becomes the psyche, light humans. The Renaissance scholar, Dr Frances A. Yates, has perceptively remarked concerning the descent: "*the fall of Hermetic Man is more like the fall of Lucifer than the fall of Adam.*" (1969:27) In the Trismegistic description of the fall of

divine light (*Phos*) to matter it is perhaps useful to remember that the Greek term *Phosphorus* is equivalent to the Latin *gLuciferi* and, as an epithet of the Morning Star, signifies the 'light-bearer'. The occultist and member of the 19th century Hermetic Order of the Golden Dawn Arthur Edward Waite, referring to the carvings on the Arch of Constantine, comments upon the youthful depiction of "*a Genius, holding a torch and said to typify the Morning Star or Lucifer, emerging from the clouds - represented by the veil about him...From a Masonic point of view, the symbol in its plenary sense, is the coming forth of conquering light.*"

The path of supreme initiation into the Hermetic Mysteries is the gnostic ascent of the released initiate through the spheres, shedding the impure influences of the material realm in the return to the original self-luminous state of Divine Being: "*If then, being made of Life and Light, you learn that you are made of them, you will go back into Life and Light.*" The existential problem of 'fallen' humanity is defined in terms of the ignorance of our true, unborn and immortal nature, of misidentification and entanglement with the impermanent world of material appearances, of the consequent limitation, amnesia and suffering experienced therein. The key to release and mystical 'regeneration' lies within, through the realisation of our un fallen essence, in the realm of gnosis or transcendental knowledge.

In that there is a an ancient and pervasive symbolic link between luminosity and human semen in the Western esoteric tradition, the descent of the 'light seed of Heaven' can denote the transmission of spirit into the phenomenal darkness of material nature. However, esoteric tradition teaches us that even in our 'fallen' state humankind is not alone. For Adam is "*allowed into the society of the Seven Governors [planetary angelic regents] who love him and impart to him their powers.*" In fact Adam is "*more than human; he is divine and belongs to the race of star-demons, the divinely created*

governors of the lower world. He is even stated to be 'brother' to the creative Word-Demiurge - 'Son of God', the 'second god' who moves the stars." (Yates 1969:27)

If we bear in mind the Indo-Iranian roots of angelology in the cult of Yazatas, and the concept of Xvarenah, the divinely bestowed light nimbus of magical sovereignty, certain aspects of magian doctrine concerning the redemption of the 'Man of Light' may assist our understanding of the Hermetic-ancient Persia the magian initiate strove to achieve the state of 'luminous purification' or 'separation' (apecaikh) of the Light Essence of Xvarenah, the Farr I Yazdan, from the profane body state of awareness.

When in supreme trans-figuration the "Great Light appearing as coming forth from the body will shine continually over the Earth." This was epitomised by the numinous mind-state called *maga* in the Median language. This was the root of the Greek '*magos*' and the Latin '*magus*' meaning magician. In this mind-state the spiritual essence (*menok*) separates from the mortal body and assumes the nature of the Amesha-Spenta, the archangelic 'Benign Immortals'. In the transcendent gnosis called *maga*, the *magus* exists and operates at the archangelic level. He or she literally becomes an archangel and is characterised by miraculous magical power (*xshathra*), omniscient vision-consciousness (*cisti*, cognate with the Sanskrit *Cit* or 'pure consciousness') and realisation of the liberated and sovereign freedom of 'pure will' (*axvapecak*), having attained the the mystical trans-figuration (*frashkart*) into the 'Perfect Body of Light'.

It is not without historical interest to note that these magian teachings concerning the Xvarenah, the Amesha-Spantas and the Man of Light diffused westwards to form the inner core of Hermetic angelology, the divine magick of the West. They also simultaneously spread eastwards from the ancient

Persian Empire into the trans-Himalayan regions. There they informed the shamanic lamaistic pre-Buddhist Bon cults of Tibet, Bhutan and Nepal, with their worship of gShen-lha-Odkar (the God Shen of the White Light) and the veneration of the Light Divinities (Lha). They also shaped certain central conceptions concerning Bodhicitta in the magical praxes of the 'Thunderbolt Vehicle' or Vajrayanic Buddhist Tantra. Yazatic strains of influence in the Himalayas are indicated by the fact that certain Bon texts actually purport to be translations from old Persian originals.

To return to the Hermetic gnostic mythos of the 'fall' of the Luciferian light-seed of perfect wisdom or Angelic Light (*Lux Angelicae*) into the embodied conditions of material existence and of its ultimate redemptive liberation; there are certain ancient strands of Yezedic, Indo-Iranian and Greco-Egyptian esotericism which treat of this enigma.

The first verse of the *Black Book* of the Yezidis describes how at the creation "...God created the White Pearl out of his most precious essence, and created a bird called Anphar. He placed the Pearl upon its back and it remained on it for forty thousand years." (Furlani 1975:9) Likewise the seminal 'heavenly fire' of Iranian mysticism, the Xvarenah, was borne to the terrestrial shah at his investiture on the peacock throne by the Varaghna, a variant of the miraculous saena or simurgh bird. It is noteworthy that in Indo-Persian Sufic lore the simurgh became symbolic of the 'highest divinely spiritual element in man' and was significant in 17th century Indian art forms. Relevant also to this magick complex is the White Hawk of the Yaresan myth cycles, which brings the royal light-seed to Earth to inseminate the mortal virgin Dayerak, and the holy anqa bird of Arabia, whose abode is the emerald crowned mountain, the Peak of Qaf.

All these sacred birds, celestial bearers of the cosmic seed of the Lord of Light, are types of the primal phoenix or Bennu

bird of the ancient Egyptian mysteries. The *Papyrus of Nebsensi* says of it: "I come forth like the Bennu bird, the Morning Star of Ra (the sun god)". This mythical bird was either a heron or a crane and can be compared to the Arabian mythical giant bird the Roc mentioned in the *Tales of the Arabian Nights* and *Sinbad the Sailor*. In Egyptian hieroglyphics the Phoenix could stand for the Akh as a sign of magical transformation, the Akhu being the Shining Ones or Immortals who live beyond the circumpolar stars of the northern heavens. The Phoenix-Akh denotes a concept related to the Persian Fravasji, the pre-existent daimonic 'over soul' or numinous angelic nature of human beings. In Egypto-Hermetic teaching the Phoenix flew at the dawn of Time from the supercelestial Isle of Fire bringing down the magical numen (Hike) into the circles of terrestrial time-space. The Greek historian, traveller and writer Herodotus recorded that the phoenix was supposed to appear at Heliopolis every five hundred years and came from Arabia. Mythologically it came from "the place of everlasting light beyond the limits of the world, where the Gods were born or revived and whence they were sent into the world." It represented Osiris and the Logos, or Word of God, which mediates between the Divine Mind and creation. (Buaval and Gilbert 1994: 197-200)

This is the divine seed of Light identified with the meteoric Ben-benet, the gilded pyramidion stone preserved in the temple complex of Heliopolis in the Mansion of the Phoenix which was said to have fallen from the sky in some remote epoch. In fact it was called 'the stone that fell from the sun'. Such meteoric stones were regarded in ancient times as the gifts of the star gods. Bennu or Bennu came from the Egyptian root word *ebni* and was associated with sexual intercourse, fertilisation and seeding. In that the Egyptian *Bn* signifies 'seed, to impregnate', in the form *Weben* 'to shine' and is linguistically related to the Semitic *Ben*, "progeny, seed., son", a subtle nuance is probably conveyed in the official name of

the fallen angels. They are called the Bene-ha-Elohim or Sons of God, the adamantine 'seed of the Gods' as Elohim in Hebrew is pluralistic. The descent of that divine essence is the forgotten tale of the soul's incarnation in matter.





Tubal Qayin

Chapter Three

Tower of the Titans

*... *Towers fallen, the work of the Giants, the stonesmiths, mouldereth. Rime scoureth gate-towers, rime on mortar*" - The Ruin (Old English elegiac verse)

The seed of angels united in the mortal substance of animal proto-humanity produced, according to the Bible and the Book of Enoch, "mighty men of which were of old, men of renown." Whom the ancients identified as giants. Whether these were actual physical giants it is difficult to say. Remains of prehistoric humans of large proportion have been unearthed in various parts of the world. However, relatively speaking, to someone who is short of stature a person over six feet in height may appear to be a 'giant' in their eyes. Again it is possible the terms 'mighty men', 'men of renown' and 'giants' may have been used to describe and identify a hybrid half-angelic race with suprahuman psychic and magical powers. To the ancient Celts 'giants' were not necessarily supernatural creatures, but the name given to anyone who was larger or taller than the average human and had extra-ordinary powers that made them superior. Traditionally such giants could not be overcome purely by physical force alone, but by the clever use of trickery and magick as well.

Fragments, ruins and relics of archaic civilisations are full of whispered intimations of a fabulously remote era when gigantic races of great beauty and profound wisdom held sway over the antediluvian Earth amidst titan cities and cyclopean

towers. Pervasive and consistent tradition locates the centres of these prehistoric cultures in the Atlantean, Hyperborean and Shambalic regions of the Atlantic ocean, Northern Europe and the Gobi desert of Asia. The eroded vestiges of lost civilisations are now reputed to be concealed beneath the oceanic depths, under shifting desert sands or entombed within thousands of stratae of polar ice. With global warming who knows what the former icy vastness of the polar caps will reveal in the future.

Plato described the Atlanteans in his famous account of the lost island originated by Egyptian priests as "...a great and many other islands and parts of the mainland...as far as Egypt, and Europe to the borders of Etruria." Although some people regard Plato's Atlantis as a fictional utopian fable others see the mythical Atlantean kings in a more factual light. In Western esoteric lore they are posited as the bequeathers of the Secret Tradition to the present wave of humankind. The colossal gigantes and potentates known as the Nephelim or Awwim (serpents) were described in the prophetic writings of Amos as being as tall as cedars and as doughty as oaks. They were the raisers of cyclopean, many temple citadels and the rulers of the pre-Deluge period from Nimrod or Nimbroth, the 'mighty hunter' and overseer of the Tower of Babel.

Ancient lore is replete with such descriptions of primeval races from the Titans of the Hesiodic Theogeny and the Kabari of Samthorace to the Jotunns of Hyperborean myth and the Diatyas of the East. Such gigantism and lofty semi-divine dynasty springing from the Gods (Neteru) of Ancient Egypt. They are also titanic khu-spirits who reap the heavenly grain, "...spirits each nine cubits [about twenty-seven feet] tall who reap it in the presence of Ra Horakhty." This

links with the stature accorded to King Og of Bashan, a descendent of the Nephelim: "For only Og, king of Bashan, remained of the remnant of giants; behold his bedstead was a bedstead of iron....Nine cubits was the length therof...." (Deuteronomy 3:11) The Arabian author Tabari tells of a bridge in the city of Baghdad (Iraq) constructed of the rib bones of the giant king Og-bin-Unq, or 'Og of the Long Neck'.

The royal city of Bashram, the capital of the Amorites and a city allegedly originally inhabited by their giant forebears, was called Ashteroth Karnaim. This name indicated its status as a cult centre of the 'Horned Ashtaroths' and the temple city of the Queen of Heaven, Astarte. Hebrew annals retain the memories of other titan tribes of Nephelic descent, including the Amalekites and the Anaqim ('Long necked') who inhabited ancient Canaan.

In a note upon the fabled giant rulers of Syria, the Victorian explorer and adventurer Sir Richard Burton commented upon the giant race of the Jababirah. This name derives from Giabbor or 'mighty one, giant'. It links with the Hebrew Ghibbor/Ghibborim and the Persian Divan. Burton says: "...of these were Ad and Shaddad, Kings of Syria; the Falastan (Philistines), Auj, Amalik and Banu Shayth or Seth's descendants, the sons of God (Benu Elohim)...who inhabited Mount Hermon and lived in purity and chastity."

In Arabic lore the Amalekites were the original inhabitants of the holy city Makkah and the Adites were a breed of giants who dwelt in southern Arabia at Al-Ahkaif situated between Hadramaut and Oman. They were descended from Cham, the son of Nuh or Noah, and their founder was the giant king Ad. The son of Ad, King Shaddad, built an awe inspiring city on a site near Oman in Arab Petraea named Iram of the Many Pillars. Its towering myriads of spires, domes and columns fashioned of precious metals and jewelled stones, laved by singing streams beneath canopied gardens of trees and

blossoms, the very marvel of the ancient world and a terrestrial paradise.

Tradition recounts that ultimately King Shaddad's hubris proved impotent as Iram was engulfed by desert sands and sank down beneath the earth to be glimpsed henceforth only by solitary dervishes lost in the wastes. A lone wanderer in the 7th century was alleged to have stumbled across the soaring ruins of Iram while travelling through the wilderness. He took jewels from there to the palace of the first Umayyad Caliph Mu'Awiyah at Damascus to prove his tale. Arabian myths speak of various such lost races, including the nations of Jadis, Tasm, Thamud and Ad. It was Adite masons, or djinns under the control of an Adite magus, who built the titanic stone dyke at Ma'arib, the Yemenite capital of Saba, home of the Sabaeen star worshippers. From such strange predecessors we can surmise they inherited the trans-stellar cultus of the archangels.

According to esoteric doctrine, Nephilic blood flowed in the veins of Nimrod: "And Cush begat Nimrod; he began to be a mighty one in the Earth; He was a mighty hunter before the Lord....and the beginning of his kingdom was Babel." The Masonic Cooke MSS dating from the 1430s CE accords Nimrod the status of the first Grand Master of Masons. He allegedly delivered the original charges and constitutions to the Craft brethren whom he oversaw during the building of the Tower of Babel at the symbolic centre of the universe. Babylon is Bab-Illani or the Gate of the Gods (Ilu = Elohim), the portal between the earthly and heavenly dimensions. The researches of Clement Stratton have confirmed that in the first degree of medieval operative Masonry the pledge given by the candidate was called the Oath of Nimrod. The great Tower of Babel was begun by Nimrod, who the writer on witchcraft and demonology, Montague Summers, calls "a giant wizard of mickle might".

In Genesis it states: "*Go, let us build us a city and a tower, whose top may reach unto Heaven.*" (11:4) From atop this colossal ziggurat, according to Arabian legendry, Nimrod attempted to fly to Heaven in a golden chariot drawn by four daemon birds. This has been seen as a gnostic allegory representing the fallen soul's striving to break through the spheres and regain the Heavenly state. As a symbol of Luciferian aspiration towards the Absolute, and of the mystical nostalgia for the infinite, it remains potent as an emblem of the gnostic quest in the Western arcane tradition. It appears in the Tarot as the major arcana card The Tower Struck by Lightning, which illustrates human figures falling from it as they seek, and fail, to regain their lost spiritual position.

In Babylonian tradition the prototype ziggurat or sacred tower is termed Dur-an-ki or 'bond of Heaven and Earth'. Philo Judaeus gives an account of seven golden images of ancestor daimons worshipped by the giant breed of the Amorites. They included Nembroth or Nimrod as the founding genius of Babylonia and Canaan or Cain as the father of Phoenicia. This affirms Nimrod's links with the Nephilim. The planetary structure of the Tower of Babel or Babylon is reflected in such edifices as the ruins of the Sabaeen ziggurat of 'the seven spheres' uncovered by excavations at the city of Harran (*The Biblical Ur of the Chaldeans*) by Rawlinson in 1854.

Harran, as we shall see later in the book, was an ancient and renowned centre of star worship and Hermetics until the 12th century CE. Its terraces were emblazoned with the symbolic colours of the planets in their Sabaeen order i.e. pitch black for Saturn, russet for Jupiter, orange-red for Mars, scarlet for the sun, yellow for Venus, glazed blue and gold for Mercury and silver for the moon. Writing upon the imagery of the cosmic peak the anthropologist Dr Mircea Eliade has noted that the ziggurat was a symbolic representation of the cosmic

mountain and the cosmos. The seven stories symbolised the seven planetary heavens having the colours of the world. (1964: 134,264) The Tower of Bab-Ilman also extended downward in mirror reflection into the chthonic realms as the Bab-Apsu or the 'Gateway of the Abyss'. In this way the Tower joined together the three shamanic worlds of Heaven, Middle Earth and the Underworld.

Within the context of the Ptolemaic world system, Nimrod's ascent of the Tower of Babel epitomizes the upward journey of the soul from the elemental worlds, through the successive planetary-astral circuits into the Divine Worlds or Heavenly Nousphere of Pure Minds. The mysterium of Turris Babel encapsulates the initiatory ascent into gnosis. It rises at the omphalos or 'centre of the world' as a cyclopean axis mundi or world pillar in the midst of the temple city and is a point of breakthrough between the phenomenon and the noumenon.

The mythical cyclopean cities, the sacred edifices reaching heavenwards and the vast empires of the giant kings and their peoples were swept off the face of the Earth and submerged beneath the waters of a mighty flood. In the *Book of Enoch* the angel Uriel warns the prophet of "...the end that is approaching: that the whole earth will be destroyed and a deluge is about to come upon the whole earth, and will destroy all that is on it". Greco-Egyptian memories of the mythical Atlantean island continent and their obliteration are entirely pertinent to this description. Several other myths, including the attempted overthrow of Zeus by the Titans and the lost lands of Lyonesse and Ys, describe how wicked practitioners of black magic or usurpers of the cosmic order are destroyed by God or the Gods.

The legend of a worldwide Flood or Deluge can be found in the creation myths of all cultures. In September 2000 a team of scientists claimed they had found the remains of a Neolithic village three hundred feet below the Black Sea. This

discovery allegedly proves that early humans lived on the shores of a freshwater lake on the site 7500 years ago before they were driven inland by a cataclysmic flood. This was caused by the rising of the sea levels following the melting of the extended polar ice cap at the end of the Ice Age. Memories of this ecocatastrophe were recorded in Sumerian mythology and in the story of Noah and the Ark in the Bible.

Esoteric tradition posits several waves of Atlantean migration that transmitted the preserved the angelic wisdom of the Azaelic races to remote enclaves on Earth's high places for dissemination in the post-deluvian world. Whether this was a physical reality or a mythical event is open to question. We shall be discussing the Luciferian symbolism of Freemasonry later in the book, but it should be noted that this post-deluge transmission of the *mysteria magica* lies at the heart of the so-called Noahite tradition of Masonry. This is particularly so in the symbolism of the Royal Ark Mariner degree and its corresponding rainbow colours. Symbolically, in many ancient cultures, the rainbow has been seen as a bridge between Heaven, or the realm of the Gods, and Earth. The Noahite tradition was founded to commemorate the destruction of the Tower of Babel. Lodge meetings must be held once a month at the full moon in a room with a large window or skylight so that the moonlight can illuminate the proceedings. According to Masonic history, the rites of the Ancient Order of Noahites was first translated into French from German in 1757 and the order was sometimes called the Prussian Knights. The Noahite precepts were concerned primarily with justice and interestingly they included a taboo on eating animal flesh containing blood. (Macoy 1989:268 and Mackenzie 1877:508-509)

The Ark in the tradition is mystically synonymous with the perfect Lodge presided over by the Master and Wardens who assume the roles of Noah and his sons, Japhet and Shem. The closing of the Lodge is seen as synonymous with the

mooring of the Ark on Mount Ararat. The 18th century French Masonic Council of the Emperors of the East and West worked as their twenty-fifth grade Rite the degree of Grand Noachite Patriarch. This resumed the symbolologies of the Flood, the Tower of Babel and the alleged discovery in Germany of the tomb of Peleg, the architect of the Tower of Babel. The grade details the preservation of the craft of the masons after the Deluge. After this revelation is given to the initiate he is pledged as a consecrated 'Noachite mason' in the Mysteries. The tomb of Peleg was allegedly discovered in a German salt mine along with a column of white marble. Written on this in Hebrew was the history of the Noachites. The tomb was allegedly inscribed: "*Here rests the ashes of Peleg, one Grand Architect of the Tower of Babel. The Almighty had pity on him because he became humble.*" (Mackenzie 1877:509) This inscription suggests he escaped the fate of the other inhabitants of Babylon when Yahweh inflicted his anger upon them for their arrogance in building a tower to reach Heaven.

In Greek mythology the giant race were called Titans and they possessed magical powers that employed the elemental forces of air, earth, fire and water. The Greeks believed that the Titans originated far to the west. Both Atlas, who gave his name to Atlantis and the Atlantic ocean, and Albion, who gave his name to ancient Britain, were said to be of Titan origin. It is said that after the Flood the giant Albion led his race, descended from Noah's son Ham, to Britain. The occultist Lewis Spence has said that it is reasonable to see Atlas as once the tutelary divinity of a Western land in the ocean which myth remembers with his name. Whether Atlantis was actually a physical reality or an imaginary paradise from the mythical so-called 'Golden Age' is a question still open to intense debate. Another well-known Titan was Prometheus who, in a Luciferian grand gesture of defiance against the Gods, brought fire down from Heaven for the benefit of humanity and was punished. If this was in fact

the 'divine creative fire' then the Luciferian analogy is even more suggestive.

In mythic terms the Titans were 'the Gods before the Gods' or the Elder Gods who are supposed to have ruled the Earth before the creation of the human race. Certainly the Greeks regarded the time of the Titans as a golden age when Earth was a paradise. According to their myths the Titans and the Cyclops were the offspring of the god Uranus and his partner Gaia, the earth goddess. Unfortunately Uranus and his giant children did not get on and, in a familiar scenario, he threw them out of Heaven and exiled them to Earth. One of the Titans, Chronos (Saturn) conspired with his mother to kill his father. However he only succeeded in castrating him with a sickle. On a symbolic level this robbed the god of his creative and masculine powers, which were transferred to his rebel son. Chronos was then recognised by the other Titans as their lord and master. An alternative, and later, version of this myth has the Titans rebelling against the Olympian father-god Zeus or Jupiter. The Titans were also responsible for killing the horned 'divine child' Dionysus. They beguiled him with his own reflection in a mirror and then tore him to pieces before devouring him. When Zeus struck the rebels down with his thunderbolts the legend says that humanity was created from their ashes. Because the Titans had incorporated part of the young god humankind inherited a divine spark from Dionysus, who was one of the avatars of Lucifer. In the Orphic mysteries the death of Dionysus represents the 'fall' into material incarnation and the loss of the primal unity - the Great Separation of shamanic belief.

Although the Cyclops only get a minor footnote in Greek mythology, for reasons that will become apparent later in this book, they held an important role in Titan culture. In fact, despite their unwarranted reputation as stupid creatures, they have been described as forming a 'scientific elite' among their giant comrades. (Roberts 1978:151). It is claimed they

had underground workshops where they made instruments of stone and metal in huge furnaces. Significantly, they are said to have invented the forge and the thunderbolts used by Zeus as weapons. It is believed that early humans probably discovered the use of fire by observing lightning hitting trees and fusing stones.

Norse mythology also has its own references to titanic beings who are called the frost or ice giants. In common with the Titans they were the 'first created' and were the controllers of elemental forces, including thunder and hail-storms. There is also a reference to a flood legend. In the myth there is a fight between the sons of Bor - Odin, Vili and Ve - and the giant creator god, Ymir. The giant is struck a blow on the head, falls over and the blood from the wound deluges the world. All the original ice giants are drowned except for one called Bergelmir. He manages to seek refuge in a mill where his family re-seed the giant race.

This flood of blood is mentioned in the Anglo-Saxon epic poem Beowulf which refers to "*a struggle in antiquity / when a strong flood / a roaring sea / slew the giant race / they had lived with pride / that people estranged from eternal God / who gave as reward this final requital a mighty flood.*" Another reference in the poem describes "*the giants who for a long time struggled against God*". The Luciferian overtones in this description are quite striking.

The most famous of the giant race was Loki, known as the 'mischief maker' and the Lord of Misrule. He was the androgynous, shapeshifting god of fire and was regarded by the Christians as the prototype of Satan or Satanael. This was because he was regarded as the cause of the so-called 'war in Heaven' between the Gods and the brood of the ice giants. According to the Russian occultist and founder of the Theosophical Society, Madame Helena Blavatsky, the name Loki comes from an ancient word 'Liuhan', meaning 'to

enlighten'. She claimed that as a god of fire and light he is identical with Lucifer the lightbearer. (1893: Vol II: 296)

Loki is the father of the cosmic Fenriswolf, the serpent of Midgard which circles the Earth (also known as the World Serpent), the goddess of the underworld Hel and the mother of Odin's eight-legged supernatural horse, Sleipnir, which can travel between Middle Earth and the underworld. At least one traditional witchcraft tradition today is said to venerate the World Serpent as one of its deities. See *Water Witches* by Tony Steele (Capall Bann 1999). In Norse myth Loki continually causes troubles for the Gods, but his main role is in the death of the god of light, Baldr. This brings about Ragnarok or the Twilight of the Gods, but the myth says that some of the Gods will be reborn after this cosmic cataclysm and a new Earth will be created and re-populated by humans.

In the war in Heaven between the Aesir and the Vanir deities the goddess Freya was kidnapped from Asgard, home of the Aesir, where she has been staying by the ice giants. As a result nature was turned upside down, the seasons were reversed and the crops rotted in the fields. Even the sun and moon refused to shine in the sky. The Vanir were the fertility gods of the hearth and land and it has been suggested, as with similar myths in other cultures, that this is part of the process where the Old Gods become the demons of the new religion that replaces their worship. Both the frost giants and the Titans were demonised as new deities were introduced to replace the Elder Gods of primeval times. The same thing happened when Christianity took over from the pagan religions.

Blavatsky referred specifically to the Titans as the fallen angels. She described them as the fashioners or architects of the worlds and the progenitors of the human race. As fallen angels she described them as "the true mirrors of the Eternal Wisdom". (1893 Vol II: 543). However, she completely refutes



The Alchemist in Notre Dame Cathedral, Paris

the claims made by the Christian theologians of her time that the Titans are demonic or associated with Satan. In fact she describes such claims as "a conspiracy of slander" (Vol II : 369). Blavatsky goes on to claim that Lucifer was "*the highest divine spirit-occult wisdom on Earth - which is naturally antagonistic to every worldly, evanescent illusion, dogmatic or ecclesiastical religion included*". (Vol II: 394)

The above must be comprehended in the light of the secret interpretation of the ancient mythos of the Deluge or Great Flood, which is a universal myth found in cultures worldwide. Solon the Greek learnt from the Egyptian priesthood at Sais, the Nile delta city of the goddess Neith, that: "Many have been the destructions of mankind, and many shall be. The greatest are by fire and water, but besides these there are lesser ones". The universe of space, Time and matter undergoes periodic and cyclical resorption into the formless waters of the unmanifest. This is in accordance with the 'Solstices of the Gods' in the precessional or Platonic 'Great Year' of 25,950 solar years.

The Chaldean sage Berossus expounded the doctrine of cyclical dissolution in the 3rd century BCE. In his work *Babyloniaca* he states that when all seven planets are conjunct in the sign of the Crab (Cancer) the waters swallow up the world. When the heavenly bodies are lined up likewise in the sign of the Goat (Capricorn) the entire cosmos is devoured by fire. According to this view there have been countless human races preceding the present species. Many others will follow our own as the world is absorbed and remanated according to the inexorable and rhythmic evolutions of the astral Wheel of Necessity. This is an unending round dance of dissolution and creation succeeding each other *ad infinitum*.

The emblematic keys to the mystical eschatology of the Flood consist in understanding that to the ancients the pre-

creational waters of the unmanifest, the Hebraic Tehom, the Egyptian Nun and the Babylonian-Akkadian Abzu, are the void-matrix of pure space. Out of this the cosmic world order periodically emerges. Therefore the ultimate foundation beneath all appearances, fathomless, empty, inconceivable, but nonetheless the unpredictable ground of Being, the unknowable source. This is the meaning of the Egyptian sign Mau, meaning 'waters, or sea'. As the mystic glyph of the Flood it consists of three Nun hieroglyphs symbolising the negation of Heaven (Pet), Earth (Ta) and the Underworld (Duat) and the ultimately void basis of the triple universe. The same meaning is expressed by the proto-Canaanite Mayyuma sign and the Hebrew letter Mem. They are typological emblems of the oceanic plenum-void of the abyssal waters of empty space; the firmament of the magnum mysterium; the 'Great Night of the Gods', the perpetual renewal and preservation of the Divine Revelation amidst the Sea of Nullity.

The transmission of the imperishable Great Arcanum through unending cataclysm and destruction, the eternal theophany of the Wisdom that cannot die, is denoted by the Hebrew letter Nun. This is interpreted as the sign of the Fish, the emblem of the post-diluvian rediscovery and renewal of the Heavenly Mysteries, and was employed in this esoteric context by the later Gnostic sects around the 1st century CE and earlier. The Ixthys sign of the early Christians denoted this regeneration of the pure gnosis and Eliade has pertinently remarked upon the mythic valency of 'fish' and 'fisherman' and that these symbols feature "...in connection with a 'revelation', or the passage of a doctrine from the state of oblivion or 'eclipse' to the state of total manifestation." This revelation is the Xvarenah irradiated vision of the transcendent Human of Light, the unveiling of our innate and self-luminous divinity in the changeless effulgence of Divine Mind.

Chapter Four

Lord of the Morning Star

"The oneness of God is both Light and Life" - Hermes

In the Bible there is only one specific reference to the archangel and celestial being known popularly as Lucifer. In Isaiah 14:12 the prophet says: *"How art thou fallen from Heaven, O Lucifer, son of the morning"*. This phrase has been seen by some Biblical scholars as a reference to a king of Babylon and his dramatic fall from power. Today the name Lucifer has become interchangeable with that of the Christian bogey Satan, but a careful examination of this heavenly being suggests he has little or nothing to do with this dualistic concept of cosmic evil. As Aleister Crowley said: *"This serpent, Satan, is not the enemy of Man, but He who made Gods of our race, knowing Good and Evil; He bade 'Know Thyself' and taught Initiation."* (*Magick in Theory and Practice*).

An alternative view of Lucifer can also be found in *Aradia: the Gospel of the Witches* compiled by the American folklorist in the 1890s. A Tuscany witch called Maddalena allegedly gave the material in this book to Leland and she claimed to follow a hereditary family tradition in northern Italy. This witch tradition seems to have been a rich mixture of surviving Etruscan and Roman paganism and folk magick overlaid with a veneer of Christianity with Gnostic elements. It is unusual,

if compared with modern Wicca, in its anti-Christian sentiments with Christ and the Virgin Mary both rejected as 'false gods'. In the *Gospel* the witch is extolled to tell churchmen that "*Your God, the Father and Maria are three devils... for the true God, the Father, is not yours.*"

In chapter one of the book the story is told of how the classical Roman goddess of the moon and hunting, Diana, conceived and gave birth to a daughter called Aradia or Herodias. It states: "*Diana greatly loved her brother, Lucifer, the god of the sun and moon, the god of light (splendour), who was so proud of his beauty, and who for his pride was driven from Paradise. Diana had by her brother a daughter, to whom they gave the name Aradia (i.e. Herodias)*". Aradia's mission was to incarnate on Earth to teach the peasants oppressed by the feudal system the magical arts so they could fight the corrupt nobles and evil priests. In Diana's words to her daughter: "*Tis true indeed that thou a spirit art, but thou wert born to become again a mortal: Thou must go to Earth below to be a teacher unto women and men who fain would study witchcraft in thy school.*"

Diana tells Aradia that she will never be like 'Cain's daughter' or the Jews and gypsies who wander the Earth. Interestingly, the *Gospel* also contains a conjuration of Cain who is said to be imprisoned in the moon. In esoteric tradition the moon is sometimes regarded as the place where the spirits of the dead go as a staging post to the spirit world. Cain is of Watcher descent and here he is closely associated with both Lucifer and a pagan moon goddess in a myth that is a variation of the story of the fallen angels.

The *Gospel* also includes a creation myth involving Diana and Lucifer, which has some striking Gnostic overtones and Watcher elements. It states that Diana was created before all of creation and 'in her were all things'. Out of herself, the first darkness, she divided herself into light and darkness.

Lucifer, described as her brother, son and other self, was the light. When Diana saw the light it was so beautiful that she immediately fell in love with it. She wanted to receive the light back into herself and she trembled with desire. This desire was the dawn. Unfortunately, Lucifer, like a mouse before a cat, fled from her presence.

According to the *Gospel*, Diana went to consult 'the fathers and mothers of the Beginning'. They are described as 'the spirits who were before the first spirit' and sound like versions of the Elder Gods. They told her that to capture the heart of Lucifer she must go down to Earth and become a mortal woman. The *Gospel* goes on to say that after the Earth was created and Lucifer fell from Heaven Diana incarnated in human form. She taught 'the children of Earth' magick and sorcery. From her teachings came all the witches and also the faeries and goblins.

Now Lucifer had a pet cat that he loved above all other creatures and it slept on his bed every night. Diana shape-shifted into the form of the cat and crept into Lucifer's bed. Once there she changed back into human form and made love to him. When Lucifer awoke in the morning he realised what had happened and that the light had been conquered by the darkness. He was very angry, but the goddess soothed him with a powerful spell called the *Song of the Night*. She hummed the song and it sounded like the buzzing of bees, a spinning top or a spinning wheel. For Diana spun all the lives of men on her spinning wheel (The Wheel of Fortune in the Tarot) and it was the enchanted and fascinated Lucifer who turned its handle.

A slightly different version of the above is given by the 16th century Hermetic magus Giordano Bruno, who was martyred for his pagan beliefs by the Inquisition in 1600. He said: "*It is not possible to see the sun, the universal Apollo, pure light, in its best and highest form. It is possible, however, to see his*

shadow, his Diana, the world, the universe, nature, which inside things [the anima mundi or 'spirit of the world'], which is the light within the opacity of matter, shining in the darkness." (quoted in Couliano 1987:75-76)

Few modern Wiccans who have read Leland's book have queried why 19th century Italian witches should have accepted Lucifer - identified as the Satan in Christian demonology - as the partner of the witch goddess Diana and the father of Aradia. In fact Aradia was one of the goddess names originally used in Gardnerian Wicca. One possible answer is that modern neo-pagans and Wiccans are so paranoid about anything which might ruin their 'white light' public image by associating it with something popularly perceived to be 'Satanic' or 'devil worship'. Yet in some traditional witchcraft circles Lucifer is venerated as the saviour and redeemer of the human race.

The Luciferian tradition has little in common with the Christian heresy of Satanism, especially in its juvenile manifestations in our modern society. In Hebrew mythology a satan was a minor tempting angel sent by Yahweh to test the faith of his 'chosen people'. In the *Book of Job* Satan is described as one of the 'sons of God' (angels) and he appears before the throne of God with all the others. Yahweh sent Satan down to Earth to test Job and see if he would curse his God. (2:3-6) In the *New Testament* Satan appears to tempt and test Jesus during his initiatory ordeal in the wilderness. Considering the true identity of the Christ, Satan and Lucifer must be different entities.

It is only with the political establishment of the early Church, and its demonisation of the old pagan gods, that Satan is confused with the myth of the fallen angel. This myth was granted on to dualistic ideas from Zoroastrianism and the Manichean heresy about the struggle between the forces of light and the powers of darkness. It created a Satanic

personification of cosmic evil who at times in the Middle Ages seemed more powerful than God himself. Lucifer is not a Satanic figure leading humankind into temptation and evil. He is the 'guardian of Time and Eternity' and "the angel of God (who) rebelled against the static, established cosmic order and set into motion the forces of change and evolution which was also imply death and destruction." (Flowers 1990: 43-44) Madame Blavatsky described him as "the angelic entity presiding over the light of Truth as over the day of light". She further says: "Lucifer, or Lightbearer, is in us; it is our mind, our tempter and redeemer, our intelligence and saviour from pure animalism". (1893 Vol II: 539-540) He is the first-born of creation, the Solar Logos, the phallic energy of the sun that vitalises and sustains the Earth.

It is possible that Lucifer may have originated in Canaan as Shaher, the god of the Morning Star (Venus). He had a twin called Shalem who was also Venus, but as the Evening Star. These divine twins represented the solar light at dawn and dusk and its cycle of (apparent) death and rebirth each day. They were the children of the Great Mother Goddess, Asherah, and there is archaeological evidence her worship was adopted by the Hebrews. The Old Testament contains several references to the worship of the goddess as the Queen of Heaven in shrines erected on hills and in sacred groves. It has been suggested that she was for a considerable period the consort of Yahweh, although orthodoxy tries to tell us that after Moses and the incident with the Golden Calf the Israelites were fervent monotheists.

In the Canaanite myth Shaher the Lord of the Morning Star, was cast down from Heaven in the form of a lightning bolt that fertilised Mother Earth. He has been linked with the Assyrian-Babylonian storm god Zu, who was punished for stealing the Tables of Destiny. These were given by the Great Mother Goddess, Tiamet, to her first-born, the father of the Gods. Zu planned to use the divine oracles to rule over the

spirits or gods of Heaven. Tiamet herself was known as the 'dragon queen'. She was spawned from the deeps of the ocean and spawned a race of serpent-men. Serpents have always been associated with Lucifer and the fallen angels.

As the herald of dawn Lucifer may have been the son/lover of the dawn goddess Aurora, who was known by many names in the Indo-European cultures. She was the daughter of a mating between a Titan and Mother Earth. The Greeks depicted the herald of dawn as a shining young man riding a white horse across the morning sky. His dark twin, Venus as the evening star, heralded the 'death' of the sun at dusk. Between them they encompass the eternal mystery of the cosmic balance between light and dark, which lies at the heart of creation.

The Old Testament myth of the Garden of Eden, and how the first woman and mother of humankind was allegedly seduced by the evil serpent, was also used by the early Church fathers to discredit Lucifer and label him as Satan. During the European witch-hunts theologians attempted to explain away the number of women accused by claiming that "*as the Devil, since he had first tempted Eve was likely to offer his Baits to such palates as are most desirous to taste Fruits forbidden; and more negligent in Enquiring into the Nature of what they Swallow*". (Richard Bovet 1684). Medieval Catholic doctrine also accused women, especially those believed to be witches, of consorting with incubi or male sex demons. This again links with the legend of the Watchers and survives today in folklore as the 'faery marriages' between humans of both sexes and the Good Folk.

Although the serpent in the Edenic myth was generally identified with Satan and regarded as an evil creature, but in many non-Christian and pre-Christian societies the serpent was not seen in this doubtful light. As we shall see later in this book when we examine the Garden of Eden myth in more

detail, the Gnostics regarded the serpent in the story as the personification of knowledge, wisdom and enlightenment. In contrast to being an evil creature, they saw it as a liberator who opened the eyes of Adam and Eve to the reality of the universe and its wonders.

The serpent is an ancient symbol for the solar phallic power that is associated with Lucifer. When Adam and Eve realised they were naked and rushed to cover their genitals they had become aware of the 'serpent power' which can be raised by sexual intercourse and other, non-reproductive, sex acts. If it is controlled by an experienced magus the serpent or sexual force can be used for magical purposes and as an aid to attaining gnosis or self-knowledge. This was also the beginning of the cycle of birth, life, death and rebirth for *"With procreation came death, but of course without death there is no change, no evolution. Thus the opening of the gate of death, the act of 'sinking into matter', was a necessary step to link man with the current whereby Paradise can be regained. But this time humanity will do it consciously and of its own will and thus gain eternal life and wisdom. Then man will truly become his own god"*. (Flowers 1990:56)

The myth of Eden, Eve and the serpent is also the myth of the human Fall, which is the end of a primeval 'Golden Age' of cosmic harmony and primal innocence that may or may not have existed. It is the symbolic destruction of an earthly or Otherworldly paradise where animals and humans lived together in peace and contentment speaking a universal language. In shamanic terms it is called the Great Separation when humans no longer knew or understood how to speak the language of the animals. It closely parallels, and is connected with, the Fall of Lucifer from Heaven to become the Lord of This World. It was his deliberate intervention in human evolution in defiance of the cosmic order, rather than any sin of pride or attempt to usurp divine authority, which led to his fall from grace. The only crime of Lucifer and his fallen

angels was that they wanted to help humanity progress, both spiritually and materially.

The leader of the Watchers or fallen angels was Shemayaza or Azazel - 'separated from God'. His name appears in the Old Testament in connection with the scapegoat sacrificed as a 'sin offering' by Aaron and cast out into the desert to die. (Leviticus 16:5-9). By this sacrifice the goat was offered to Azazel and took the sins of the tribe.

The sacrifice is described in some detail. Two male goats were chosen and lots were cast to select one for Yahweh and one for Azazel. The animal selected for Yahweh was killed, but the goat of Azazel, the scapegoat, was released into the desert where the fallen angels was said to dwell with his goat-demons, the Seirim. Before it was despatched into the wilderness Aaron, as high priest, placed his hands over its head and confessed all the sins of the Israelites. In the *Book of Enoch* Shemayaza-Azazel was accused by Yahweh of disclosing to humanity 'all the secrets things which are in Heaven'. Because of this crime Azazel was cast down from Heaven and left to wander the world.

Azazel was an early form of the sacrificial or divine king who had to die so his tribe and the land could be healed and fertilised. The symbolism of the sacred king is very old and powerful. Originally the holder of the rank would die at the end of his predetermined reign. He symbolically mated with Sovereignty, or the goddess of the land, in the 'sacred marriage' before he was ritually slain and his blood was used to fertilise the crops. One famous example of the sacred king was the guardian of the sacred grove of Diana in classical Italy. Known as Rex Nemorensis, or 'King of the Woods', he had to fight a challenger to his office every seven years for possession of the famed 'golden bough' from an oak tree in the grove.

In Hebrew and Arabic demonology Azazel was known as the father of the djinns or jinns (spirits) who were popularly believed to live in the barren desert regions. As we have seen, he was also the leader of the Seirim. These were demons in the form of satyrs or half-human he-goats. It is no coincidence that one of the forms taken by the Horned God at the witches' sabbat was a black he-goat. It was also one of several forms taken by Baphomet, the god allegedly worshipped by the heretical Knight Templars who were believed to have gained intelligence of ancient Hebrew and Arabic 'forbidden knowledge' in the Middle East.

As far as Churchianity was concerned one of the major crimes of Azazel-Lucifer and the fallen angels was that they taught women the magical arts. The Watchers chose female humans as their students in the Arte because Lucifer has always preferred to teach women. Paul Huson says: "*It is the Watchers, the Mighty Ones of the Heavenly Places, the parents of giants and humans alike, as seen in symbolic and archetypal form as the parents of humanity, whether as masters of wisdom and love, or simply as benevolent powers of fertility and hunting, that constitute the witch's true deities*". Specifically Huson says: "*Azael or Azrael is one of the modern witch's gods*". (1970: 10-12)

British-born Huson wrote three very good books on witchcraft, herbalism and the Tarot in the 1970s. While living in the United States he also became a Hollywood scriptwriter and, allegedly, founded several covens that have remained underground. He was, it has been claimed, an initiate of an English witchcraft tradition that had a lineage dating back to the 16th century. In common with similar extant groups known to the authors, it combined traditional witchcraft with ceremonial magick and a Luciferian gnostic philosophy. The fact that Huson in his book on the Craft recommended wannabe Crafters to recite the Lord's Prayer backwards as part of their solitary initiation caused some controversy. This, and the



Wheel of Fortune

magical content of the book, led some ignorant and dyed-in-the-wool Wiccans to condemn it as 'Satanic'. In fact all Huson was doing was to culturally deprogramme the would-be initiate and break the fetters binding them to their childhood Christian conditioning. This is quite a legitimate gnostic technique. In all the fuss over this Huson's perceptive comments about the Watchers and their important role in traditional witchcraft was largely overlooked.

Huson mentioned the Cabballistic tradition that Naamah, the sister of Tubal Cain, was the seducer of Azazel. Naamah was synonymous with the daughter or younger self of the Sumerian-Hebrew goddess of the dark moon, Lilith. She has also been associated with other Middle Eastern goddesses including Ishtar of Babylon, Inanna of Sumeria and Astarte of Phoenicia. Her brother Tubal Cain is described as "an artificer of brass and metal" (*Genesis 4:22*). In legendary terms he is one of the avatars of Azazel-Lucifer and one of the priest-kings of the bloodline of his ancestor Cain (*Fesold 1990:69*). Huson identifies Tubal and Azazel with the Babylonian sun god Shamesh in his underworld aspect as the Lord of Riches and the Artificer of Metals.

In modern angelic magick Azazel or Azrael is the ruler of the recently discovered (1930) planet Pluto, the Roman god of hidden treasure and the underworld, and he is also the Angel of Death. In the *Book of Enoch* Azazel is described as the fallen angel who made swords and other weapons for humans. This is very much a Vulcan/Wayland figure of the smith who forges the weapons of the Gods. Interestingly, Azrael also taught women the art of cosmetics. He seems to be associated with the magical 'glamour' of sexual attraction used by female witches down the centuries and, through his relationship with Naamah, the figure of the femme fatale.

It is pretty obvious that in the stories of the fallen angels, the Garden of Eden and the Flood we are dealing with allegorical

myths that predate the Hebrew religion. We know that they borrowed their mythology from other Semitic cultures in the ancient Middle East they encountered, conquered or were conquered by. Old Testament figures such as Moses and Joseph seem to have been initiates of the Egyptian mystery schools and the Hebrews exiles in Egypt and Babylon brought them in contact with other mythologies. Also the Hebrews adopted the worship of many 'foreign gods' in Canaan and there are numerous references in the Old Testament to this fact. Even the term Elohim used to describe Yahweh in Genesis is a plural word that means 'the Gods' or 'Gods and Goddesses'. The confused version of the Hebrew creation myth in Genesis makes it clear that the mythical first man and woman were made in the image of the Gods. As we have seen, even the concept of angels was borrowed by the Hebrews from Chaldean, Assyrian, Sumerian and Egyptian sources.

In esoteric Christianity (i.e. the true form of Christian belief that the Church has attempted to repress, censor and persecute down the bloody centuries), Lucifer plays an interesting and unique role for an alleged Satanic figure of evil. A legend, recorded in the 13th century Grail romance called Parsifal, claims that the Holy Grail, the cup used at the Last Supper by Jesus, was carved from an emerald that fell from Lucifer's brow or crown during the war in Heaven. Allegedly this stone was either brought to Earth by rebel angels banished from Heaven for not supporting God's side, or it 'fell like a meteorite' while Lucifer was fighting St Michael. This green stone allegedly belonged to King Solomon, the son of King David and a key figure in Masonic and Templar lore. It later came into the hands of Joseph of Arimathea, a wealthy merchant who was the uncle and foster-father of Jesus after his elderly father's death. Joseph has been described as a metal trader and an 'artificer of metals' and he was responsible for the carving of the Luciferian emerald into a cup and presented it to his nephew.

The New Testament describes how when Jesus was hanging on the cross a Roman centurion stabbed him in the side with his spear. Blood and water flowed freely from the wound. This is the so-called *sang rael* or 'sacred blood' and it symbolically represents the hereditary bloodline of Jesus. The spear used to despatch Jesus as the scapegoat or sacrificed divine king was no ordinary weapon. Allegedly, it was the official symbol of the Jewish king and was once owned by Solomon. Tubal Cain, whose name means 'spear' or 'lance', had forged its spearhead from meteoric iron. The ancient clan of Cain, known popularly as 'the fire people', were hereditary smiths and sacrificial priests of the Great Goddess of the Middle East. They were also called 'the good shepherds' and this was a title given to the sacrificed vegetation gods of the region. They included Adonis, Attis, Baal, Tammuz, Osiris- and Jesus. (Walker 1983:132-134).

It is said that when the emerald fell from Lucifer's brow it left a scar. This was the so-called 'Mark of Cain' that can be seen in the auras of those with the ancient 'witch blood' or 'elven blood'. These individuals are those who are physically or spiritually (by soul incarnation through previous lives) descended from the Nephilim born of the liaisons between the Watchers and humans. The Mark of Cain was given to the first murderer by Yahweh to protect him from other human beings. It also has the meaning of setting Cain and his kindred apart from the rest of the human race. (Genesis 4:15)

The modern witch master Andrew Chumbley, of the traditional witchcraft clan of the Cultus Sabbati, which follows a Cainite mythos, has stated that through the Luciferian gnosis: "*Mankind will come to embody the truth of the Absolute and thus attain into the state of Divine Unity*". He further says that "*concealed within the myth [of the Fall, Lucifer and the children of Cain] there is an initiated doctrine regarding the secret nature of Divinity and the evolution of man.*" (1996:70-71) These comments are based on the esoteric

belief that Lucifer's own progress is so closely aligned with human evolution through the intervention of the Watchers that the personal discovery of the Grail, in a metaphysical sense on the inner level, will have a profound effect on both our spiritual progress and the rebel angel's redemption and restoration to his rightful place in the cosmic order.

We have come a long way from the love story of Diana and Lucifer for simple peasants, which began this chapter. Perhaps not, for simple though it is, the story encapsulates the cosmic mystery of 'the light in the darkness' which is at the crux of the Watcher myth. In the texts of the medieval Order of the Rosy Cross or Rosicrucians it says that light and darkness are identical. They can only be divided by the human mind, which transforms them into opposing dualities. The 17th century alchemist, astrologer and Cabalist Robert Fludd said: "*Darkness adopted illumination in order to make itself visible*". Unfortunately the Church never grasped this simple fact and created a false dualistic faith from the teachings of its founder that resulted in the savage death of anyone who dared to oppose it.

Madame Blavatsky, referring to the doctrines of Eastern occultism, claimed that "*Darkness is the one true actuality, the basis and root of Light, without which the latter could not manifest itself, nor even exist. Light is matter and Darkness pure spirit. Darkness, in its radical, metaphysical basis, is subjective and absolute Light. While the latter, in all its searing effulgence and glory, is merely a mass of shadows, as it can never be eternal, and is simply an illusion or maya.*" (1893 Vol I:99)

Esoteric tradition teaches us that until we find the Grail, and it should be clearly understood that it is not a physical object in this time-space continuum, Lucifer must play out his role as the sacrificial king. He is doomed to incarnate in a 'cloak of flesh' as an avatar for the human race and pay the ultimate

price as a scapegoat on their behalf. This is the ultimate sacrifice for being the lightheaded who brought down from Heaven the illumination of gnostic wisdom and the primal fire of creativity. Lucifer eternally dies and is reborn to save humanity from itself. As the human race progresses spiritually so he can slowly ascend the Ladder of Lights back to the realm of the Gods beyond the Pole Star. He is the Lord of the Morning Star and the *Lux Mundi* (Light of the World) whose rebirth from darkness we celebrate every year at the winter solstice.



Chapter Five

Out of Space, Out of Time

"And Cain went out from the presence of the Lord, and dwelt in the land of Nod, east of Eden" - Genesis 5:16

A true comprehension of the mysteries of the Watchers or Fallen Ones, and therefore of the paternity of their gigantic offspring, rests upon grasping certain deeply arcane doctrines. These articulate a metaphysic of liminality that defines all Absoluteness as Other, lying beyond our terrestrial human-conditioned horizons of perception and mentation. The primeval waters, represented by the Hebrew letter Nun, stretching unknowably into infinity about the finitely bounded 'bubble' of the world-island presents one such paradigm. It infers the ancient abyss of the deep firmament as the origin and foundation of all things, the unmanifest matrix of the manifest, from which the whole creation arises and upon which it rests.

Another metaphor is that of the Wilderness, the primordial terra incognita, or 'hidden land', encircling the finite cosmos, a realm foreign to normative experience and wholly alien to ordinary states of consciousness. It is the domain of the beasts and the spirits, those theriomorphic masks of the Other Side of being which are truly non-human countenances of the Old Ones or Elder Gods - the 'Gods from Outside'. In the world of visible reality the wearing of ritual animal masks

has always been a method to access contact with atavistic god forms. In the occult tradition and ancient religions animals were regarded as the first sentient forms of the primal current of consciousness that proceeded from an extra-terrestrial source; they were in fact the primal form of cosmic energies or 'gods', their literal god forms, and the later assumption of these forms by man was a magical means of contacting the stream of consciousness that first penetrated this planet from 'outside' (Grant 1973:16-17) This survived in the symbolic representation of the Ancient Egyptian gods in humanoid form, but with the heads of their relevant sacred totem animal.

The Wild Waster is the non-human unknown populated by demons, spirits and the Elder God and the unpredictable void of the 'outer spaces'. In that the annual cycle of the seasons, known as the Wheel of the Year, encapsulates a mesocosmic re-enactment of the rhythmic re-emergence, the ending and renewing of the world from that incomprehensible ground of Being, (the First Existent), the cusp of the New Year signifies the re-absorption of All into the One. It is the liminal interstice, or void gap, that opens beyond serial temporality and spatial dimensions at the 'time between times'. It is no coincidence that in folk custom the Twelve Days (the period between the winter solstice/Christmas and New Year) is marked by anarchic and rowdy celebrations featuring 'Lords of Misrule', cross-dressing, guising, the wearing of animal masks and all forms of 'topsy turvyism' This 'Great Inbetweenness' connotes the absolute and utter negation of conditional limits, conventions and apparent definition between this world and the Other. It is the obliteration of the illusory divisions between states of entity in the supreme at-one-ment and is the Great Arcanum of primordial magick. At this liminal verge the boundaries which usually separate life and death, past and future, inside and outside, human and non-human are seen to have disappeared, having never had an intrinsic reality. There is a reversion to the original state

of non-dual being, the sublime unmanifest source of all manifestation.

The *Book of Enoch* tells us that after the Fall the angel Azazel was sent to dwell in the outermost desert, the waste of Dudael, beyond 'the edge of the world'. This is the exile of the outsider and the outcast and Azazel and his daimon consorts are conceived as typifying the nature of pure Otherness as 'hauntings of the outer spaces'. This is seen in the ritual offering of the sacrificial scapegoat to Azazel, which until 70 CE was sent out into the desert wilderness at the Jewish New Year. The dread lands, quite literally the 'badlands', which lie 'outside', devoid of human presence, by analogical parallel epitomise the realm of the goat-masqued God, the Horned One, the shaggy Great Watcher of the Wastes with his demonic retinue of hirsute, semi-animal, semi-human entities, the seirim or 'hairy ones'.

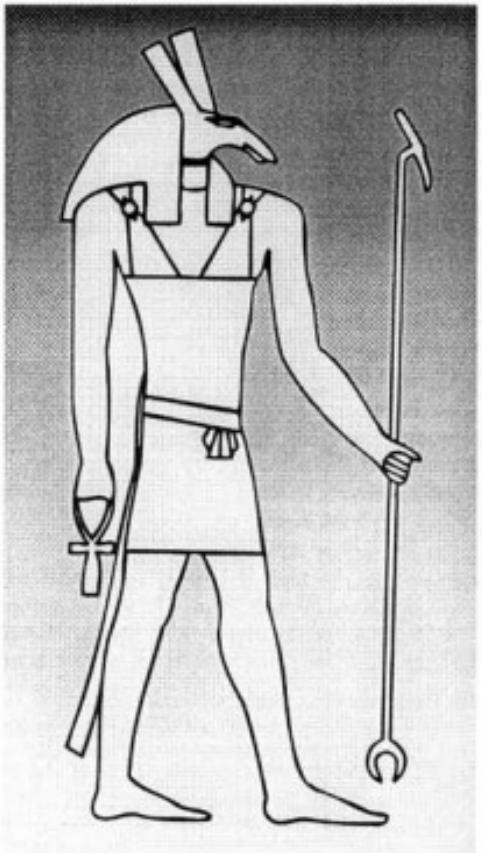
Germane to this metacosmic pattern is the ancient division of the ancient land of Egypt - and by proxy the universe - into Qmt, the Black Land that is fertile with the rich Nilotic silts and cultivated by humans, and Deshrt, the Red Land (Desher = red), the southern desert ruled over by the Red One. He is the divine outsider or foreigner, Set. A hairy breed of goat, known as the serau, were sacred to Set and link him with both Azzael/Azazel and the goat-worship centre at Mendes. G. Hart mentions that Set was accompanied by goats, which were sacrificed at Busiris and their blood was poured upon the earth.

Set, Seth or Sut means quite literally 'black' and is sometimes called 'the black one' or 'the burnt one'. This is a cryptic double reference to Egypt as Khem or Kehmu -'the black land' - and to the rich fertility on the banks of the Nile that enabled civilisation to flourish in the inhospitable desert. It is from medieval stories and Christian propaganda about Ancient Egypt as the land of demons and sorcerors that we

have received our modern terms 'black magic' and the 'black arts'. The word 'alchemy' (al-kem-ia) also comes for the old name for Egypt because the sciences of chemistry and metallurgy were practised there since ancient times. Set is also known as 'the black one' or 'the burnt one' because he symbolically represented the searing heat of the desert sun.

An examination of the symbols and myths surrounding Set reveal some interesting Luciferian attributes and connections. For a start he is believed to be the oldest male deity in the Egyptian pantheon. This is reflected in a comment in the Egyptian *Book of the Dead*, which states: "The powers of Set, which hath departed, were greater than that of all the gods." Set was the son of the primal goddess Sept, 'seven', who was associated with the seven stars of Ursa Major or the Great Bear, and is said to have born in the form of a lightning flash. Sept is identified with the star goddess Nut or Neith and appears in *Revelation* as the seven-headed dragon. (Grant 1973:226). Set's cultus goes back to pre-dynastic times and it is claimed it developed in Africa. Allegedly the Sabaeans, the Arabian worshippers of the star angels, sophisticated it. For this reason Set was always regarded as the god of foreigners. The Sabaeans also worshipped his mother, the Goddess of the Seven Stars, and as her son Set was regarded as the dog-star, Sirius or Sothis. In later times he became the son or brother of Isis and she adopted Sirius as her stellar symbol. It has also been suggested that originally Thoth was Sirius and identical with Set (Grant 1975:45 and 1972:60).

Set is the product of a virgin birth and is fatherless - hence he is symbolically the first archetypal bastard and another form of the outsider or social outcast. His cult centre was originally at Nebet beside the Nile north of Luxor and he ruled Upper, or southern, Egypt. He was known as the Lord of the Desert, the god of thunder and the ruler of metals. In fact iron ore was commonly called 'the bones of Set' and Nebet was the beginning of a supply road leading to ancient gold



Set

mines in the desert. The god's symbols and zoomorphic forms are important keys to understanding his nature and attributes. For instance, he was associated with the zodiac sign of Capricorn and in Egyptian astrology it was called the House of Set. His other symbols include the reversed or inverted pentagram or five pointed star, known as the Star of Set, the hexagram, called the Seal of Solomon, the seven pointed star, which was the symbol of the Great White Brotherhood and the goddess Ishtar, and the t-shaped Tau Cross. Other Setian symbols were the pillar or standing stone, symbolising the *axis mundi* or world pillar, the scimitar or 'crooked sword' and the scythe. An important glyph used to represent Set was a lion-headed serpent. This symbolised the union of the lunar and solar powers. (Grant 1973:12).

Set gained a negative image as the enemy of the Gods and humans in later dynastic times and was regarded as the opponent of the solar dynasty of Osiris and his son Horus. However his cultus received a boost when Egypt was invaded by the Hyksos, the so-called 'shepherd kings', around 1670 BCE. They identified Set with their storm god of fertility, Baal. In this process Set also gained two wives, Anat and Astarte (As-tar-te), from the same pantheon. When the Hyksos were vanquished after four hundred years of occupation all the images of Set were destroyed and it was forbidden to write or utter his name. The Hyksos worshipped Set under the name of Sutekh, but originally, as a 'wanderer in the wastes', he was mainly worshipped by nomadic hunters. It has been alleged that originally the priests of Set were astronomers, which would fit his ancient role as the chief god of a stellar cult, and also the architects of the 'mountains of the star gods' or pyramids. If this was the case then Set had a more important role in ancient Egyptian history and mythology than is suggested by his later image as the personification of evil.

In Egyptian mythology Set is best remembered for his role in the death of Osiris. Isis and her brother consort Osiris sat on the throne of pre-dynastic Egypt as the first pharaohs. In this role they were wise rulers and cultural exemplars. Before their reign it is said the people of the Nile delta were savage barbarians addicted to cannibalism and perverted sexual practices. Isis and Osiris introduced a legal code, built temples and introduced the 'correct' worship of the Gods. Osiris taught his subjects agriculture and how to make tools to cultivate the earth to grow crops. He also taught them how to plant vines to produce wine and grow barley for beer. Aset or Isis instructed the Egyptian women in the arts of spinning flax, weaving cloth and grinding corn. She was also an expert in the healing arts and passed her knowledge to her female servants and the priestesses of the temples built by her husband.

Because of their civilising deeds the Egyptian people loved their benevolent rulers and they were eventually deified and worshipped as divine beings. Osiris's rival and twin brother Set, however, was jealous of their success and plotted to overthrow the royal couple and take the throne for himself. In Greek Set was known as Typhon which means 'pride'. He allegedly plotted with the Queen of Ethiopia and conspirators within the court to destroy Osiris. The dark god secretly measured his brother and made a richly decorated chest that would fit the king perfectly. When Osiris returned from a trip abroad, Set organised a feast in his honour. At the banquet he told the guests that he would give the jewelled casket to the person it fitted. They all tried out it out until Osiris stepped forward and climbed inside the chest. Immediately Set and his co-conspirators slammed the lid down and sealed it with molten lead. They then threw it in the Nile and Set became the new ruler of Egypt.

Isis was naturally grief stricken when she heard the news of her husband's brutal murder. She knew that if his body was

not found and buried with the proper funeral rites his earthbound spirit would not enter the underworld. Instead it would wander the mortal world as an earthbound spirit. Isis therefore set off on a quest to find Osiris' body. She eventually found the chest in the Phoenician city of Tyre where it had been washed up and lodged in a tamarisk tree. The tree had been cut down and formed one of the pillars of the palace of Queen Astarte. Isis became a servant in the palace and eventually rescued the chest and her husband's body.

Back in Egypt she put the body in a safe place, but Set was out hunting one day and found it. In his rage he dismembered the corpse of the dead pharaoh and scattered it in thirteen pieces across the land. In ancient times this was a recognised ritual when a divine king was sacrificed. Isis travelled far and to find each part of the body and at each place she buried it and erected a shrine. The thirteenth part - the phallus, known popularly as the Talisman of Set, was never found as it was swallowed by a fish. Isis made a gold replica of it and buried this dildo at Mendes. Set is sometimes identified with the lame, hunchbacked dwarf god Hoor-paarr-kraat and he is described as 'the phallus of Osiris'.

Horus, the hawk or falcon headed son of Osiris and Isis, sought revenge for his father's death. He and Set fought for control of the Two Lands of Egypt. In some versions Horus ruled Lower Egypt (the fertile north) and Set had rulership over Upper Egypt (the desert regions of the south). Set was finally vanquished and symbolically he suffered a 'fall' below the horizon (symbolised by the Tau cross) where he became the Lord of the Hidden Land. In a sense by killing Osiris the solar god usurped him as the dark god of the underworld.

After Set's 'fall' he became associated with winter, darkness and death. In fact the whole Osiris-Set-Horus myth is the story of the struggle between the patriarchal solar religion and the older stellar and goddess centred cult it replaced. It is

a classic example of how the gods of the old religion become degenerated into the demons of the new one. The original single god of the Double Horizon was divided into two and Set became the divine double or dark tanist twin of Osiris-Horus. Set became the Lord of the West (the dying or setting sun) and Horus was the Lord of the East (the reborn or rising sun). Set or Sirius was known as 'the Light in the Darkness' and in some of the more enlightened periods of Egyptian history he and Horus were worshipped together. They were united as Sut-har and represented the original God of the Double Horizon as one deity. Also it is said that in the rites of the Egyptian Mysteries the candidate was led into the inner sanctum and a priest whispered in his ear the startling revelation that 'Osiris is a black god'.

Referring to the symbolic 'fall' of Set, Albert Churchward in his *Origin and Evolution of Religion* (1924) says: "Set was looked upon as the fallen leader of the angelic hosts because he had been the first in glory and the ruling power..." Churchward further identified Set with the Peacock Angel worshipped the Yezidi. He records the fact that they believe 'there is to be a restoration as well as a fall' and the King Angel will be restored to his rightful place in Heaven.

Set was also known as the 'son (or sun) behind the sun', 'the black sun' and the 'sun at midnight'. This connects with the symbolism of the desert where both he and Azazel dwelt. In the *Cabbala* it is the "wilderness of the time and space that divides the sephiroth Tiphareth (the solar centre) on the Tree of Life from the highest sephiroth Kether." (Grant 1973:47) Tiphareth is the sphere of influence associated with the sacrificed divine king, or 'son of God', such as Osiris, Jesus etc. Kether is the place of the Absolute or Hidden God beyond the Abyss. The left-hand path occultist and head of the Typhonion OTO, Kenneth Grant, has described the brink of the Abyss as "*the Crimson Desert of Set; the self same brink towards which the Great Old Ones have been guiding the*

human spirit over aeons of time, in fact, towards which all genuine systems of occult, mystical, spiritual or magical attainment prepare to lead their aspirants." (1992:131)

The zoomorphic form taken by Set has always puzzled Egyptologists. It has been described as "a strange composite beast...he had a long forked tail standing stiffly upright, his face had a curved and extended snout or nose, and his ears were pricked up, but with sharply flattened tips." (Barratt 1992:127) Indeed at first glance it does not seem to resemble any known animal. Some observers have seen it as an ass, but Grant says it is a fennek or desert fox. In Hebrew it is the Shugul, the Howler of the Desert. Another Setian animal is the camel as 'the ship of the desert'. In Arab culture this animal is a symbol of the female genitalia. It is said that when the dark angel Samael 'descended [to Earth] with his hosts' he sought out a companion like himself. Unfortunately she had the appearance of a camel. Significantly, the camel also represents death or rather transmutation and in Jewish demonology Samael is the angel of death.

The Hebrew letter 'Gimel' means 'camel' and it is ascribed to the thirteenth path linking the sephira on the Tree of Life. In fact it marks the crossing point into Daath or the Veil of the Abyss, which leads to Kether, the Great Unmanifest where the mere human is transformed into Adam Kadmon, the Heavenly Man. Gimel is esoterically connected to Aleph and Beth. In the Tarot these letters are respectively associated with The Fool and The Magus. To the cowan these two cards seem to be opposites, but the initiate recognises them as merely aspects of the same state of being. By 'crossing the Abyss' the seeker is transformed from a symbolic innocent child or babe into the 'wise fool'. He or she is one whose 'eyes have been opened' and they become a magus in the true sense of that much abused term. One of Set's lesser known sigils is the equal-armed cross in a circle or Mark of Set or the Mark of Cain. It signifies "*the crossing indicated by the northern*

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pole or axis i.e. death, the Gateway of the Abyss." (Grant 1977:211)

Grant has symbolically linked the Desert of Set with the Gobi desert in Asia, but without expanding on this idea. (1999:41) In fact the Gobi is supposed to be the site, or entrance on this world, to the legendary and mythical city of Shambhala. The so-called Valley of Immortals is supposed to be a verdant region hidden in the desert or within the snow-capped mountains of the Himalayas. In the famous novel and pre-war Hollywood movie *Lost Horizon* it was called Shangri-la and this name has come to mean any earthly utopia or paradise hidden from outer view. Shambhala is one of many myths relating to mysterious cities or lands that are normally concealed from human sight or have now vanished from sight beneath the shifting sands of deserts or the depths of the sea. In most myths these eldritch places were inhabited by magicians and sorcerors who challenged the Gods and were destroyed for their impudence.

Shambhala is unusual in this sense as it has never been destroyed and still exists. There are many tales of traveller's stumbling across the city, which it seems exists sometimes on the physical plane and at other times in the Otherworld, hence one of its names is the 'Oasis of Light'. It has been called 'the secret kingdom of the wise men' and in Eastern lore is the home of an elite group of mahatmas, 'great souls', or Bodhisattvas.

These adepts are allegedly advanced humans with superhuman and preternatural powers who have completed their cycle of evolution on this planet. However they have elected to incarnate again in 'coats of skin' to facilitate the spiritual progress of the human race. They are led by a mysterious immortal being, possibly non-human, called the King or Lord of the World and are also associated with the Nagas, or 'serpent people'. The latter are allegedly a spiritually

advanced race, possible from the stars, who intermarried with humans in the ancient past, mostly with kings and queens. (Tomas 1977:62)

The ancient Persian *Shah-Nameh*, or *Book of Kings* describes how Yima, the son of the Master of the World, lived in a subterranean fortress or city with his people, who were described as Aryans or 'pure blooded'. The god Ahura gave Yima a vision of a future great flood that would destroy humankind. In a copy, or more correctly a prototype, of the Biblical story of Noah and the ark Yima was told to collect together a specimen of every plant, fish, animal and birds, plus one thousand human couples. He was to take them into his underground city so the Earth could re-seeded after the deluge.

In the Eastern esoteric tradition, Shambhala is also associated with a 'black stone', said to be of extraterrestrial origin, and a tower that is its earthly resting place. This stone is said to have been once temporally owned by King Solomon. In the 1920s the Russian explorer, artist and occultist Nicholas Roerich took a fragment of this stone to New York on a political mission to help the foundation of the ill-fated League of Nations. According to an Eastern source, when the stone is in its right-ful place within the hidden city it is as said 'as a diamond glows the light on the Tower of the Lord of Shambhala'.

Kenneth Grant also associates Set with the fire-snake or serpent force (kundalani) raised by occultists during rites of sexual magick. The desert heat therefore symbolised by the god can also be seen as the heat of sexuality. Grant claims "*the initiated magical current manifested in Egypt as the Draconian Cult, the cult of the Dragon or Fire Snake. This cult represents the first systematised form of primitive African mysteries, which the Egyptians elaborated into a mighty specialised system of occultism that flowered finally in the tantras of India, Mongolia, Tibet and China.*" (1975:50)

This links with the so-called 'loss of (sexual) innocence' by early humans recorded in the Garden of Eden myth. Allegedly the forbidden knowledge used by the Draconian cult was based upon intercourse with spirits of a vampiric, succubic and incubic type. Such magical techniques remind us of the original intercourse between the Watchers or teaching angels and their human students. It is really no wonder that the organised religions have always condemned trafficking with 'demons' from 'outside' and popular folk tradition has frowned on so-called 'faery marriages' that led to the human participants gaining occult knowledge and psychic powers. It is perhaps no coincidence that in rustic lore faeries, elves and goblins are said to be the souls of the fallen angels who fell to Earth.

In Egypt it was believed that all foreign lands were under the dominion of Set as the god of foreigners. What is implied here is that which is alien or strange, in the true sense of the Latin *alienus* meaning outsider or stranger. It is best summed up in Edgar Allan Poe's telling phrase as the 'wild, weird clime that lieth sublime, out of space and out of time'. There is the gnostic initiatory title of *Allogenesis* - stranger or foreign-born - which signals that the adept has finally passed beyond the borders of the profane universe. They are now a foreigner or alien who has become liberated from normative terrestrial value systems and conventional realities. They have attained the state of the *Psychikos* that entails realising the essence of one's real self 'outside' all conceivable things, states and conditions. He or she has become a 'wanderer in the wastes' or wilderness like Set, Azazel, Cain and Jesus. Unfortunately the spiritually liberated one is often regarded as a 'stranger in their own land' or a social outsider by the natural xenophobia of human society. Sadly, on the exoteric level, this often leads to the burning, hanging or crucifixion of the outcast who is different from his or her peers.

Chapter Six

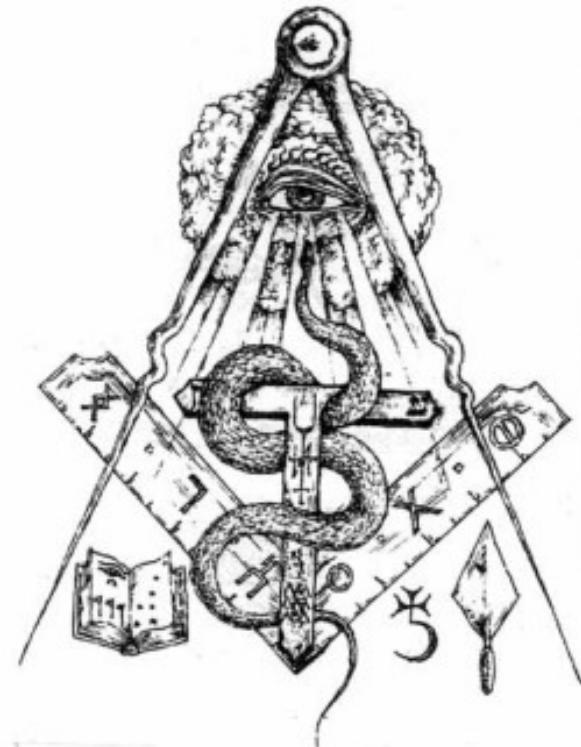
The All-seeing Eye & the Pillars of the Wise

"Nature is a temple where living pillars let sometimes emerge confused words: Man crosses it through forests of symbols, which watch him with intimate eyes" - Charles Baudelaire.

Despite its ubiquitous presence through the traditional symbolologies of Western arcane lore it is decidedly curious that the glyph of the All-Seeing Eye (of God) has hitherto received but the scantest exegesis.

We might suspect a long-standing evasion of the symbol's unique status as the sign of the pre-human mysteries of the Elder Ones. Also of all-penetrating vision and transcendent insight, at whose 'opening' the veils of obscuring ignorance and delusion, which conceal the essence of Ultimate Reality, are pierced through and consumed utterly. This is the true *ekpyrosis* by the Fire of Knowledge. In short, the All-Seeing Eye is the primordial hieroglyph of the Watchers. It epitomises the highest level of the Luciferian mystery current and in this initiatory context it acts as a focus for several related strands of the cryptic doctrine. This is particularly so as it denotes the Great Watcher, Azazel-Lasifar. The Eye always betokens the wisdom stream descended from the Watchers. This is the original revelation vouchsafed to proto-humanity by the sons of God or Fallen Ones long aeons ago. These were henceforth manifested by the elect of the species, referred to

by the priests of the Yezidis as 'the peculiar nation of Azazil'
(Masaf-I-Ras. v14)



Archaic Middle Eastern typologies attest to this secret; the Chaldaic-Hebrew word for a Watcher is IR (OIR) and in the plural it is IRIN. Here an evident connection with the Egyptian noun IR-T signifying 'an eye'. In Coptic it is YR. The Eye also features among determinative (non-phonetic) hieroglyphs as the sign denoting 'to watch, to see'. In addition the glyph IR is represented by an eye. Plutarch in De Inside et Osiride cites the form IRI as meaning 'eye'. A clear linkage is thus demonstrated between the cultus of the Watchers and the Divine Eye of the Horian current in elder (pre-dynastic) Egypt. It links especially with the worship of Hor-Khenti-Ir-ti or 'Hor who rules with his eyes'. From this primeval eye symbol drives the Phoenician 'O' letterform depicting the pupil of the eye and the south Arabian and proto-Canaanite sign of Enu from whence came the Hebrew Ayin-the eye. Accordingly the letter Ayin is the first letter sign in the names of Azzael or Azazel (OZaZAL) and of the Watchers or Irin (ORIN).

The Semitic root OZ meaning 'a he-goat, vigour' is formed of Ayin and Zayin, esoterically signifying the All-Seeing Eye and the Fiery Sword (wielded by the Cherubim who drove Adam and Eve from Eden). Azazel was the first artist-firesmith and Lord of Metals according to Luciferian mythology. The old Yezidi/Gnostic tradition that Azazel was the serpent of wisdom in Eden recalls the ancient covenant sworn beneath the boughs of the Tree of Knowledge by the first man and woman - 'your eyes shall be opened and ye shall be as Gods'.

A similar nuance of ocular significance is surely evinced by the 'eyed' plumage of the peacock sacred to Azazel-Lucifer and Melek Taus and also by the 'Holy Living Creatures' of Ezekial's famous vision. They are winged sphinxes who were 'full of eyes round about'. (Ezekial 1:18) Also the Mithraic

lion-headed god of 'infinite Time', Aion (*Deo Arimanio*) is sometimes depicted with an open eye on his chest.

Among the faithful of the ancient 'cunning men lodges', in old England the All-Seeing Eye was the true sign of the Watchers. It distinguished the magisterial degree or 'third vow' within the cunning Craft, but it is in the emblematic language of Freemasonry that we must turn for related insight into its mysteries. The jewels worn by the grand officers of the Scottish Rite lodges all bear this symbol. For example that of the Grand Master depicts: 'Compasses extended to forty-five degrees on the segment of a circle at the points and a gold plate included on which is an Eye irradiated within an irradiated Triangle'. In Freemasonry generally the All-Seeing Eye is either the symbol of the Master Mason or the Grand Master of a lodge. It reminds the Mason that the eye of God is always open and watching over both the lodge and the human race. As Pliny said: "*God is all eyes*". It is the primary symbol of the Great Architect of the Universe, who eventually weighs every soul in the balance and judges the truth of every human action, thought and word while they have been incarnated on the earthly plane. In Egyptian mythology this was the task of the god Thoth and he was overseen by the Eye of Horus.

This gnosis found an especially dynamic vehicle of expression in the Order of Illuminati founded in Bavaria towards the end of the 18th century by Adam Weishaupt and Baron von Knigge. The Grand Seal of this political secret society was the Eye in the Triangle. This represented the original Bennet or pyramidion of elder Egypt associated with the bennu bird or phoenix who laid the cosmic egg of creation. It has been claimed that through the agency of the Illuminati and their intervention in the American Revolution the All-Seeing Eye and the pyramid appeared on the design of the dollar bill. The radical program of the Illuminati aimed at nothing less than the establishment of the reign of the Lightbearer via the

realisation of the innate divinity of man, who Weishaupt believed was the Lost Word. The process of illumination was progressively achieved within a curriculum of nine grades, the highest being that of the Man-King in the grade of Principatus Illuminatus, or 'Illuminated Prince', wherein the sovereign essence of the highest consciousness was manifested.

Today the Illuminati have been submerged within conspiracy theories relating to an alleged Jewish plot for world dominion, shadow governments and Satanic fantasies. More sensational and fantastical nonsense has been written about the Order than any other occult group in human history. In reality the fact is probably more strange than the fiction. Weishaupt was a young professor at the University of Bavaria and he was of Jewish ancestry, a fact conveniently ignored by his modern detractors. In 1774 he was initiated into Freemasonry, but soon became disillusioned when he realised his colleagues in the lodge were ignorant of its occult significance and knew nothing about pagan symbolism dating back to the ancient mystery schools.

Weishaupt decided to create his own secret society and he based it on his own revolutionary political vision of a utopian state, a paradise on Earth, where people would live in harmony. This would be within a universal brotherhood based on free love, peace, spiritual wisdom, social equality and the freedom of religious expression. Weishaupt believed in trying to restore human beings to the Edenic state of perfection that existed before the Fall of man. Unlike many other secret societies the Illuminati believed in sexual equality and accepted men and women as members on equal terms. These beliefs have led to Weishaupt being labelled as a pioneer socialist or proto-communist. In fact his political views had more to do with anarchism than the totalitarian excesses of the 20th century followers of Lenin and Marx with their slave society and death camps. Because at the time the

enemies of peace, religious freedom and free love were the Church and often the royal houses of Europe, Weishaupt promoted an anti-clerical and anti-royalist stance. It was his anarchistic and anti-authoritarian views that eventually led to the banning of the Order as a revolutionary and subversive organisation. It is alleged that the Illuminati then went underground, but that its secret agents played an important role in both the American and French revolutions. Modern conspiracy freaks still claim that the Order plays a hidden role behind the public face of international politics.

Even more pregnant intimations of Luciferian lore are to be encountered in the Ceremony of Exaltation to be found in the Masonic Order of the Holy Royal Arch of Jerusalem. This is derived from the recension of the Knight Royal Arch of the 18th century Rite of Heredom, also known as the 'Council of the Emperors of the East and West, Sovereign Prince Masons', established in Paris in 1758. In the ceremonial chapter of Royal Arch Masonry the initiate descends through the nine 'Arches', or vaults, of the subterranean temple as divinely revealed to Enoch. These were built by the patriarch and his aged son Methuselah in the cavern of the Mountain of Canaan. The vaults were inscribed with magical glyphs and divine names and in the recesses of the 'ninth vault' Enoch hid a golden 'delta', or triangle, and a 'white porphyry stone', representative of the light-seed and cosmic fire brought down to Earth by Lucifer as the Ben-benet pyramidion. Upon this stone was inscribed the Secret Word of the Great Arcanum that emblemed the antediluvian wisdom of the Watchers.

The three 'principals' or officers of the Royal Arch working personified Zerubbabel, Haggai and Joshua, the prince, the prophet and the priest. Their Masonic jewels are 'a Crown, an Eye and an open Book, each surrounded by a glory and placed in a Triangle'. Crimson-red is the symbolic hue of the Royal Arch working that represents the 'grand danc' or royal blood. In the earlier French codex of the *Royal Arch of Enoch* there

is also mention of two mighty pillars raised by the patriarch before the Flood and inscribed with the arcane lore of the 'seven sciences'. It is said that Enoch had a premonition of the coming deluge and wanted the knowledge on the pillars to be preserved for the benefit of any survivors.

In the early 15th century *Cooke MSS of Craft Freemasonry* the first blacksmith, Tubal Cain, is credited with making these pillars. For this reason in the Luciferian tradition they are sometimes called the Pillars of Tubal Cain. They are graven with magical lore from the so-called 'divine dynasties', the giant kings who were instructed by the Shining Ones from the stars, the Gods themselves. Hence the inner meaning of the lodge pattern with its two holy pillars surmounted by globes of the sun and moon. Over the lodge shines the Blazing Star and the All-Seeing Eye, the Iret or sign of the Watchers, amidst an aureole of light rays and stars. Long anteceding the chivalrous re-workings and baroque conceits of the 18th century, the primal wisdom magick of the Pillars and the Eye, carried it was said from old Egypt after the Deluge, had been sanctioned in Saxon England by King Athelstan. He was said to have been 'well loved of the Craft' (Masonry), as the *Helliwell Regius MSS* puts it. The fusion of the Watcher mythos with already pre-existing pre-Christian subcultures and craft guilds, some allied to indigenous witch cults, was evidently effected at an early period in Anglo-Saxon England. Some three hundred years later the heretical Order of the Knights Templar transmitted a fresh strain of closely related Yezedic-Persian esotericism into Europe, feeding the inner lore of witchcraft and enriching its arcane content considerably.

The All-Seeing Eye, situated at the brow centre of the subtle body, analogous with the Third Eye or pineal gland, is the seat of psychicism gnosis and illumination. It relates to the emerald jewel crest, the Arkhamardi or 'stone in the crown' of the Lightbearer. In cosmological terms it is the Sakhra, the

green stone or 'Lapis Smaragdum' that crowns the djinn haunted cosmic mountain of Qaf. This constitutes the axial 'world pivot' of the north Polar Star, the point of access to the paraidaival Earth of the Emerald Cities 'beyond the rainbow' the world of Hurqallya. The crown-stone once it fell to Earth was guarded in the hidden castle atop the Wildenberg or 'savage mountain', so Wolfram von Eschenbach explicitly tells us, by an elect brotherhood of Graal Templars.

After the destruction of the Knights Templar and the martyrdom of their last Grand Master, Jacques de Molay in 1314, the Temple Prior and Marshall of the Order, Pierre d'Aumont, is reputed to have fled with seven brother knights to Scotland. There it is said they re-established and preserved the innermost mysteries of the Order within Masonic sanctuaries. One of the early members of the Order, Hugh de Payens, had in fact married a member of the St Clair family in Scotland and one of the earliest Templar priories was established there. In continuation of this alleged unbroken Templar succession, a Baron Johann von Hund established the Masonic Templar Rite of the Strict Observance in 1754.

Baron von Hund had been initiated into a conventional Masonic lodge in Paris led by Lord Kilmarnock, the then Grand Master of Scottish Freemasonry whose lodges claimed to be the guardians of the Templar tradition. At his initiation ceremony von Hund claims he was introduced to a mysterious personage who was called the Knight of the Red Feather. It has been claimed that this figure was known other Prince Charles Stuart or 'Bonnie Prince Charlie'. There have allegedly been historical links between the Jacobite cause, Freemasonry and Masonic Templarism ever since.

Jacques De Molay had carefully orchestrated the survival of the Templars before his death at the stake. On the night before his execution he sent a trusted confidant to a secret crypt beneath a Templar priory in Paris where the bodies of

past Grand Masters of the Order were buried. De Molay told his aide that the two pillars at the entrance of the tomb, modelled on the Pillars of Tubal Cain and the twin pillars at the gate of Solomon's temple, were hollow. They allegedly contained gold coins and secret documents relating to the history and inner beliefs of the Templars. This 'treasure' was apparently used to finance the future survival of the Order in Scotland.

There can be little doubt that the primal illuminism of the Watchers, whose cryptical signature is the All-Seeing Eye, provides the esoteric basis of Masonic Templarism. The hidden Templar god, Baphomet, (from the Greek 'Baphometis' or 'baptism of wisdom'), resumes the whole index of evolutionary forms. These range from the atavisms of serpentine and reptilian forms and horned beasts, through to humankind and the winged angels. The gnostic embodiment of spiritual enlightenment and praeterhuman knowledge is also represented by the symbol of the skull and crossed thighbones found in Templar chapels and on their gravestones. On a black background this also formed the battle flag of Templar ships and was later adopted by pirates. This image of the skull and bones is one of the many internal linkages between the Order and the old witchcraft traditions. On the altars of modern traditional witch covens a human skull still represents the God.

The initiate of the Luciferian gnosis aims via magical illumination to assume or realise the imperishable Smaragdine Body within which he or she may 'open the All-Seeing Eye'. Once open this dissolves the illusory apparent world to reveal the paraidaival Xvarenah, the light of the First Existent, the Divine Realm behind the visible appearance of the material plane of existence. In the ultimate context the All-Seeing Eye must represent transcendent mind as the omniscient witness of all phenomena. The unchanging silent Watcher behind it all is synonymous with the stainless continuum of wisdom.

Realisation of this destroys the bonds of ignorance in the redemption of mystic release. It is the opening of the Mystic Eye that the wild prophecies of the angel-worshipping Yezidis allude. As we noted earlier, they say that after the Fall of the Watchers there is to be a Restoration. Then Azazel will regain his Heavenly estate and dwell once more in Paradise. Such is the promise whispered by these elder mysteries enshrined in the occult lore of antique Aegypt, Persia and Arabi as practised in the crypts of Templar preceptors, the old vaults of the Freemasons, the shadowed lodges of cunning folk and the moonlit gatherings of witchdom.

More Luciferian lore is attached to the Mystery of the Oriental Sword (probably the scimitar), which is the mystical and magical weapon of the eastern quarter or station of elemental fire in the circle of the arte magia. It is alluded to in the reference in the *Old Testament* when the Most High "placed to the east of Eden cherubims and a flaming sword which turned every way, to keep the way of the Tree of Life." (*Genesis 3:24*) This ever-turning and flaming sword denotes the initiatic purging and purification by fire undergone by the walker on the crooked way of the mysteries of Paradise before the actualisation of the New Eden can be attained. The reflex in the angelic world is the flaming sword of St Michael, the captain of the Heavenly Hosts and the present lord of the sun sphere. The secret significance of the Zayin Sword is typified by Azazel as the Master of Metals and the Lord of the Forge. Fireworking and forge-craft are deeply associated with the Watcher gnosis, both spiritually and physically. As the epitome of the creative alchemical art they are among the fore-most skills taught to early humanity by the Fallen Ones. Nor is this merely a reference to early utilitarian advances in primitive technology, but it is a clear metaphor alluding to the control of the 'inner fire', the sexual force and magical energy transmutation through creative dynamism.

Blacksmiths and sorcerors have always enjoyed a much celebrated co-identity in the magical arts of many cultures. Most Indo-European cultures have a divine smith in their ancient myths who taught the secrets of firecraft to humans and forged the weapons of the Gods e.g. Vulcan, Wayland, Hephaestus, etc. In the myth of Vulcan his father Zeus, Jove or Jupiter threw him out of Heaven and he fell to Earth. In the fall he injured his left leg and became lame. One of the traditional witch god's titles is the Lame One. Vulcan also married the goddess Venus, the evening star and a Luciferian consort. In Mongolian and Siberian shamanism invocations were made to the mysterious 'white smith', who was believed to be responsible for making the drums and other magical tools used to call forth spirits. In some branches of the Traditional Craft the instruments of the smith, such as his forge, tongs, leather apron, nails and horseshoes, have been incorporated as magical tools or symbols of the witch gnosis.

The Hebraic letter form of Zayin, the sword blade, is the supracosmic fire that, like a shining lightning flash or thunderbolt, 'cuts' through the veil of material nescience. It universally symbolises illuminative wisdom across the world, from the Celto-Arthurian Calad-vwlch (lightning sword) or Excalibur and the Sword of Xango, to the Indo-Tibetan phurba dagger used in Bon exorcistic rites. In the secret lore of English Traditional Craft the first arthame (earthanyi from the Greek 'athanatos' or 'immortal'), the ritual blade used by witches to summon and control spirits, was said to have been forged by Tubal Cain-Qayin, the ancestral witch master. QYN means; metalsmith, fireworker or 'iron lance point' in the Semitic tongue.

The Zayin sword may be aligned via proto-Canaanite channels with the Egyptian hieroglyph of Neter meaning 'a God' (plural Neteru) which represents an axe blade. This weapon seems to be retained in the Hebraic and southern Arabian/Sabaeen 'Z' letter forms. It may be a glyph of the

'fire fallen from Heaven', the Bja-em-Pet, or 'celestial metal'. As we have seen, the pre-dynastic god Set occupied the role of the Lord of Metals in the Qamtic mysteries and the magic knife of Seti was one of his important attributes. Also, according to some ancient papyrus texts his skeleton was made from meteoric iron. Likewise the ancient 'star ancestors' and the divinised Horian-Setian 'Venerable Ones' or Old Ones were said to possess ferrous bones of star-born or star-flung iron.

This recalls the iron skeletons worn on the ceremonial costumes of Yakut manticists. These symbolise the death and rebirth initiation of the shaman during which his 'coat of skin' is stripped from his bones and his skeleton is disassembled. It is put back together again using iron to bind the bones. This may also relate to ancient shamanic beliefs concerning the Man-Iron-Pillar, or *axis mundi* leading to the realm of the star gods, and the ladder made of sword blades ascending to Heaven. (Eliade 1964:36, 263,426) In Celtic mythology the entrance leading from Middle Earth to the land of the dead is sometimes described as 'the sword bridge'. This theme of the 'iron bones of the sorcerer' is evidently of great transcultural antiquity.

Generally the mystical and occult symbolism of metals opens up a veritable alchemical and metallurgical theophany inherent in Egyptian magic with ascriptions of specific esoteric qualities to each metal. Anti, the falcon god of the 12th and 18th nomes, possessed silver bones that were exposed when he was flayed as a punishment.

An ancient account tells us "As to his bones, they exist through the semen of his father". Hedj or silver in this context is the seminal lunar bone-seed of the Neteru and is sacred to the Theban moon god Khonsu. Neb or gold is 'divine flesh'. Ra, for instance, is described as having bones of silver, flesh of gold and hair of turquoise. Iron, however, is the stellar seed

of the Seven Stars (Ursa Major) ruled by Set's mother, Nut. Silver is the white seed of the moon and gold is the red seed of the sun, often equated with the female menses.

Further metallurgic links with Azazel and his hypostasis Tubal Qayin are found in the Qamtic tradition. They preserved in the inscriptions of the Edfu temple, which relate the myths of Horus-Behutet or Horus, 'dweller in the disc'. He was worshipped in this form at his holy centre of Edfu as the 'Lord of the Forge City', possibly a title borrowed from his dark nemesis, Set.

Lewis Spence wrote that: "*At Edfu the great golden disc....has been forged, as we see from a certain inscription, and in the temple of that city was a chamber behind the sanctuary called Mesnet, or the Foundry, where the blacksmith caste of priests attended upon a god*". The divine following of Horus-Behutet are referred in the temple texts as Mesnitu or metalworkers. We may detect affinities with the Qayinite and Setian myths as: "*Heru-Behutet arrived and his followers, who were behind him in the forms of workers of metal, each having in his hand an iron spear and a chain*". The god Thoth also proclaimed the victories of Horus as the Dweller in the [sun] Disc: "*The Middle Domains shall be called after the names of these blacksmiths....and the god who dwelleth among them....shall be called Lord of Mesnet*". The occult symbolism of the metal worker or metal smith, and his blacksmith god is therefore an important aspect of the Luciferian mythos associated with both the Flaming Sword and the Pillars of Tubal Cain.

Chapter Seven

The Sons of the Widow

"Child of celestial works and research, listen to my voice for I am about to disclose unto you great truths" - Crata Repora

In the last chapter, and earlier in this book, we have made several references to Craft Freemasonry. Now we would like to examine this movement in more detail as a historical conduit for the Luciferian tradition and Watcher lore. Recent newspaper reports about the suitability, or otherwise, of judges, police officers, politicians and doctors to be Freemasons suggests that this 'society with secrets' is just an old boy's network for middle-class, middle-aged men. A closer look at Freemasonry, and its rich and exotic symbols, however suggests that in the past it may have been the custodian and guardian of heretical knowledge and forbidden wisdom. Early Freemasonry certainly had close links with occult secret societies who possessed such information and with the male mysteries of witchcraft.

Unfortunately the historical origins of Freemasonry are obscured in a miasma of mystery, speculation, romance and downright fantasy. Speculative Freemasonry based itself on the guilds of operative masons that were responsible for building the Gothic cathedrals of medieval Europe. The masons organised themselves into guilds, companies and lodges using secret signs and passwords to recognise each other as fellow craftsmen. Originally the lodge was a small, thatched roofed bothy or hut erected near their building site.

It was used for shelter during inclement weather, storing tools, and rest and meal breaks. Sometimes it was also used for meetings to discuss the progress of the work, any problems encountered and the general welfare of the masons.

Gradually over time 'honorary' non-working masons were admitted into the guilds and companies. They were as speculative, accepted or 'free' masons. Eventually these 'Free masons' formed their own independent groups or lodges and interpreted the practical craft of masonry as a spiritual path for moral self-development, charitable works and enlightenment.

Debate still rages among Masonic and non-Masonic historians as to how much of this spiritual emphasis was inherited from the medieval masons and how much was a product of the 18th century occult revival. The speculative Freemasons associated the 'working tools' of the operative mason's craft with a symbolic and esoteric meaning relating to the mythical history of Masonry. These 'tools' included axes, hammers or mallets, mauls, compasses, set squares, levels, trowels and plumb-lines. They were also incorporated into the special regalia and jewellery worn by Freemasons in the form of badges, rings, sashes and pendants. The leather apron and gloves of the operative mason became the Free-mason's ceremonial uniform.

The modern history of Freemasonry is usually dated back only as far as the founding meeting of the United Grand Lodge of England at the Goose and Gridiron public house in St Paul's churchyard in the City of London on Midsummer's Day 1717. However, there is evidence of widespread Freemasonic activity in the previous century. Some modern historians date its origins at least back to the 16th century. The founder of the Ashmolean museum in Oxford, Elias Ashmole, recorded in his diary that he was initiated into a Freemasonic lodge in Warrington, Cheshire on October 16th

1646. Ashmole was also a Rosicrucian and astrologer who became a member of the Royal Society when it was founded shortly after the restoration of the monarch in 1660.

As we have seen, an earlier, and very controversial claim in Masonic circles, is that Templars fleeing from persecution in France established early Freemasonry in Scotland during the early 14th century. At the vernal equinox in 1737 a Scottish Freemason and Jacobite called Chevalier Andrew Michael Ramsey, once a tutor to Bonnie Prince Charlie, gave a talk to the Masonic Lodge of St Thomas in Paris. He surprised his audience by claiming that the Templars had incorporated into their Order the ancient mysteries of the goddesses Ceres, Isis, Minerva-Athene and Diana-Artemis. He also claimed that crusaders returning from the Holy land had established Freemasonic lodges in their native countries. This included the famous Kilwenning lodge allegedly established in Scotland as early as 1286. It has been noted that a year after Ramsey's lecture linking Freemasonry and the Templars Pope Clement XII issued a bull condemning the practice of the craft by Catholics. The Inquisition immediately started a campaign against Freemasonry in Catholic countries. They closed down lodges and tortured, imprisoned and excommunicated anyone they believed was involved.

As we mentioned before, Elias Ashmole was a Freemason and a Rosicrucian. Early Masonry was closely linked with the Order of the Rosy Cross or Rosicrucianism, which was another secret society with a fantastic and mythical history. In a 17th century poem the two societies are linked together: "For what we pessage is not grosse/ for we be brethren of the Rosie Crosse/ we have the Mason's Word and the Second Sight/ things to come we can foretell aright." In popular tradition the Rosicrucians were regarded as magicians who had psychic and magical powers. These included the ability to prolong youth, to summon spirits, make themselves invisible, create precious stones and transmute lead into gold. The 17th

century essayist, Thomas de Quincy, went so far as to claim that the "original Freemasons were a society which arose out of Rosicrucian mania". It was also said that the "English Freemasons have copied some ceremonies from the Rosicrucians and say they are derived from them, and the same with them". (1972: 252,255)

The earliest writings mentioning the Brotherhood of the Rosy Cross or Rose Cross were circulating in Europe at the beginning of the 17th century. They were collected together under the grand title of *The Restoration of the Decayed Temple of Pallas [Athene]*. In 1610 a legendary history called *Fama Fraternitas* was published by an anonymous writer. It stated that the Order had been founded two hundred years earlier by a German mystic who was the scion of an aristocratic family. This history was not actually published until 1614 and it was widely circulated as a free publication for all those who could read.

According to the history, the German mystic was called Christian Rosenkreuz, but this was not his real name. As a young boy his parents had placed him in a monastery to learn how to be a priest. The young man rebelled against the limitations of monastic life and when an older monk asked him to accompany him on a journey to the Middle East he readily agreed. Unfortunately the older man died on the way but Rosenkreuz managed to reach Damascus in modern Syria. There he befriended a group of Cabballistic adepts and was accepted as their student. Eventually as a mature man he returned to Europe via Fez in North Africa and Moorish Spain. In those two places he studied the occult arts under the guidance of Arab adepts. He learnt how to summon spirits and the secrets of alchemy.

It has been suggested that because Rosenkreutz studied with Muslim occultists he may have been *au fait* with the teachings of Sufism, the inner mystery school of Islam that is

supposed to predate it. The modern Sufi master Idries Shah has compared Rosicrucianism with a Sufi secret society called the Kadari Order founded by Abdelkadir Gilani in 12th century Baghdad (modern Iraq). Gilani was known to his followers as 'the Light of the Rose' and the symbol of the society was a red rose. In Sufism the Path of the Rose referred to a specific form of Islamic mysticism involving alchemy, devotional exercises and words of power. (Darkual (Shah) 1961: 173-4) As we shall see in a later chapter, the rose is an important symbol in the Luciferian tradition. It is associated with those occult groups and individuals who have kept its flame burning bright through centuries of persecution.

When Rosenkreutz returned to Germany he continued his occult studies for several years. At the end of this period of isolated study he decided to inform the world of the teachings he had received at the feet of his Eastern masters. He believed that 14th century Europe could only be saved from moral degradation by an injection of spiritual beliefs. When his idea fell on deaf eyes, Rosenkreutz decided to form a secret society of enlightened ones to work behind the scenes to bring changes. Its aim would be to influence important people in power who could bring about the social changes desired by the Order. Some writers have claimed that one of these radical changes was the modernisation of the Roman Church and this resulted in the Reformation. A counter-view is that the rise of Protestantism effectively destroyed the ancient wisdom teaching and symbolism that had survived under the cover of the esoteric Christian mysteries. This seems unlikely to have been the goal of the Rosicrucians.

Rosenkreutz went back to the monastery he had known as a boy and persuaded three of the senior monks, called in Rosicrucian myth 'the Three Wise Men', to leave and join him. Later four other monks were also successfully recruited to the cause. Rosenkreutz taught these seven worthies and when they had graduated travelled the world secretly spreading

occult ideas. The master remained behind in Germany to continue his arcane studies.

The Rosicrucians agreed to abide by six rules of conduct, and the first two many so-called occultists today would be wise to emulate. They agreed to heal the sick free of charge, wear no special garments or openly display any symbol in public which revealed their secret calling, that once every year they would meet together at their Order's headquarters and report on their progress, that each member would initiate a worthy candidate before they discarnated, that they would use the initials RC as an identifying mark and password, and they swore to keep the existence of the Order secret for at least a hundred years.

When they died the original Rosicrucian brethren agreed that their bodies would be buried secretly and without any ceremony. When Rosenkreutz left this world and was buried his followers did not know where his tomb was situated. It was only discovered by accident a hundred and twenty years later. His tomb was said to be in the form of a seven-sided vault and was illuminated by a perpetual light. The Rosicrucian master's body was allegedly still in a perfect state of preservation despite the long passage of time.

The association between the Rosicrucians and the Freemasons in popular belief was illustrated by a supposedly spoof advertisement published in a satirical broadsheet in 1676. It read: "These are to give notice that the Modern Green Ribbioned Caball, together with the Ancient Brother-hood of the Rosy Cross, the Hermetick Adept, and the Company of Masons intend to dine together on the 31st November at the Flying Bull at the Wind-mill Crown Street, having already given an order for a great store of Black Swan pies, poached Phoenix eggs, haunches of unicorn etc."

Dr Frances Yates regards this satire as representing 'earlier traditions of, so to speak, intercommunication between secret societies' (1972:261)

Yates also quotes the 19th century writer Thomas de Quincy, who published in the *London Magazine* (1824) the results of German research into the origins of the Freemasons and Rosicrucians. Using information from his German sources, de Quincy was confident that "when Rosicrucianism was transplanted to England it became Freemasonry". He named the 17th century alchemist and astrologer Robert Fludd as the prime suspect in this movement. Further de Quincy believed that "*the masonic beliefs and practices connected with the mystical interpretation of the building of the temple at Jerusalem can...already be perceived in the Rosicrucian writings, but when Rosicrucianism was transplanted to England these were attached by Freemasonry to the traditions of the guilds of masons.*" He concludes: "*The original Freemasons were a society that arose out of the Rosicrucian mania, certainly within the thirteen years from 1633 to 1646, and probably between 1633 and 1640.*" (Yates 1972:252)

In his *Secret Tradition in Freemasonry* Arthur Edward Waite put forward the theory that Cabalists infiltrated the 17th century free lodges. Following on from this Christopher McIntosh refers to a 18th century occult fraternity in central Europe that combined Freemasonry, Rosicrucianism and the Cabbala with a belief in reincarnation and alchemy. In 1765 a Masonic lodge joined forces with a Rosicrucian chapter in Marburg to pursue to practice of alchemy. Such hybrid groups may have influenced the occult revival of the 18th and 19th centuries. According to McIntosh, such Masonic-Rosicrucian lodges operated under the generic name of the Order of the Golden and Rosy Cross. This order had connections with Scottish Masonry and the late 18th century rise of neo-Templarism.

In a document dated 1788 its stated aims were 'to make effective the hidden forces of nature, to release nature's light, which has become deeply buried beneath the dross resulting from the curse (the Fall), and thereby to light within each brother a torch by whose light we will be able to recognise the hidden god, and thereby become more closely united with the original source of light' (McIntosh 1980:94). McIntosh notes the Gnostic, or gnostic, content in these aims. We may in turn also note how closely it fits the Luciferian doctrine of the spiritual awakening of humankind from gross materialism to liberate the 'inner light' or 'the hidden god' within.

The early mythical history of Freemasonry, adopted by the Grand Lodge in 1723 and dating from the 15th century manuscripts known as the Old Charges, traced the skills of masonry and geometry from the Old Testament figure Lamech down to King Solomon. It includes a version of the building of the Pillars of the Wise and why they are associated with Tubal Cain. Lamech had three sons and a daughter - the first son called Jaball discovered geometry and was a shepherd and a house builder; Juball was the second son and a musician who made musical instruments; the third son was our old friend Tubal Cain who as we know was a smith and an 'artificer in brass'. The daughter, Naamah, invented spinning and weaving. The four children of Lamech inscribed all they knew about the arts, crafts and sciences on two stone or iron pillars so that this knowledge would be preserved for future generations. These pillars seem to be identical to those created by Adam's son, Seth, and later, according to another version of the myth by Noah and his son. In Masonic lore they are the twin pillars at the entrance to Solomon's temple and in the Masonic lodge.

Tubal Cain, as we have seen, was a version of the witch god and he is included in the Masonic documents because he was an 'artificer in brass and iron'. The Jewish historian Josephus claims that Tubal actually invented brass - a

mixture of bronze and copper - for use as cutting tools and weapons. The Masonic writer Bernard Jones suggested that Tubal was an armourer and identifies him with the Roman fire god of smiths, Vulcan. He says: "It has been hinted that *Tubal Cain was identified with a primitive fire deity known to the ancient Altai people who were apparently among the earliest metal workers in the world.*" (1950:298) Jones further connects Tubal with a nomadic tribe near the Caspian Sea called the Kenites who claimed descent from Cain and were hereditary smiths and horse-breeders.

The mythical history of the Freemasons traces the invention of geometry back as far as Adam. He taught the science to his changeling son Cain so he could build the first cities. Some of these early accounts of Masonic history also refer to the so-called Noahite or 'Antediluvian Masonry'. In fact the early Freemasons were sometimes called 'the children of Noah'. One of Noah's sons, Ham, was the father of Nimrod, allegedly the first Grand Master of the masons and a renowned city builder. Uffa in Mesopotamia (now in modern Turkey) is regarded in local legend as one of the cities built by Nimrod. In ancient times it was known as 'the throne of Nimrod'. He also built Accad, Nineveh and Babel (Babylon). (*Genesis* 6:10-12)

In the Biblical myth of the fall of Nimrod's Tower of Babel we can see a reference to the universal 'Enochian' language once spoken all over the world. Unfortunately Yahweh took offence to humans building a tower to reach Heaven. Ba - bel or Babel quite literally means 'god gate' and suggests a gateway between this world and the divine realm. Yahweh destroyed the city, confusing the people so they could not understand each other (hence 'babble') and scattered them across the Earth. (*Genesis* 11)

It is tempting to see in this myth the fact that early humans were developing too quickly, and even actually thinking for

themselves, so their Luciferian tendencies had to be curbed by outside intervention. The Tower of Babel represents the spiritual quest for self-knowledge and self-enlightenment followed by 'the exiled ones' who are striving for re-union with the Godhead. The Tower may well have existed as a physical edifice in the material world at some historical period. Alternatively it may represent a stage in our planetary evolution when early humans were striving to re-connect with the Divine.

Modern Freemasons tend to dismiss the stories about Babel and the early history of their craft for reasons that are probably obvious. However, Jones has admitted: "...it is possible that there is a Noah tradition of a necromantic order older than the Hiramite story. This ancient tradition substituted Nimrod and the Tower of Babel myth for the later story of Hiram Abiff and the temple of Solomon in Masonic ritual. However in the Grand Orient Freemasonry in France, which has always been treated with suspicion by English Masons, the Rite of Adoption uses an anagram of 'Babel' as a password."

The secret meaning of the Babel myth was known at an early stage in historical times. The Anglo-Saxon bishop of London, Wulfstan, writing in his *De Falsis Deis or Of False Gods*, traced the resurgence of pagan beliefs among the ancient Hebrews to Nimrod and the Tower of Babel. He said: 'Through the Devil's teaching they took it for wisdom to worship as gods the sun and the moon.' He also mentioned the ancient pagan belief that the stars were worshipped as gods, along with water and 'various giants and fiercely worldly men'. (Nephilim) This statement may have influenced Anglo-Saxons clerical denunciations of the practice of witchcraft and the pagan survival of the worship of the sun, moon, stars, standing stones, trees and wells.

As well as in Masonic lore the Tower of Babel also appears in traditional witchcraft. The hereditary Pickingill witch E.W. Liddell has stated that: "Nimrod is a generic term [in the Craft] for the struggle of the 'indwelling god' who would aspire to Heaven. Lucifer, as the informing entity in humankind can be equated with Nimrod - the attempt by the human personality to return to our original pristine glory" (1994:74). This statement makes nonsense of the claims by some modern self-styled witches that Luciferianism is just another name for Satanism and nothing to do with the Craft.



Chapter Eight

The Temple of Solomon

"For he built heathen altars in the House of the Lord" -
Kings II (21:2-4)

Masonic historians have given no reason as to why the story of Nimrod and the Tower of Babel was replaced by the legend of King Solomon and his temple in the mythical origins of their craft. However the design and building of the temple in Jerusalem is steeped in arcane lore, Luciferian symbolism and Masonic history. As early as the 13th century a Christian bishop associated the building of the temple with the construction of the great Gothic cathedrals across Europe. He noted how the masons who built them had incorporated into these medieval churches the winding staircase of the Jewish temple, which represented "*the hidden knowledge which they only have who ascend to celestial things. The bishop goes on to say how 'the stones are polished and squared, that is holy and pure and are built by the hands of the Great Unknown into an abiding place in the church*" (Jones 1950:426-7).

In the Biblical account of the building of the temple it is stated that Solomon requested assistance from the pagan King Hiram of Tyre in Phoenicia (modern Lebanon). At that time Tyre was renowned throughout the Middle East as a centre for the worship of the goddess Astarte. Solomon exchanged supplies of barley, wheat, oil, corn and wine with the king as payment for the cedarwood used to build the temple and the services of his architects, stonemasons,

carpenters and metalworkers. The king also sent a smith and master mason called Hiram Abiff to oversee the builders and their work. Abiff is variously described as 'an artificer in metal' or a 'cunning man'. In Biblical terms a 'cunning artificer' was a magician or sorcerer and, as we shall see the king's namesake had some knowledge of the magical arts.

Hiram Abiff is sometimes called King Hiram's son and he is described cryptically as 'the son of the widow'. Today Freemasons still refer to themselves by this term and it is sometimes used to introduce yourself to a fellow member. In pagan terms, the phrase is a coded reference to the dying god of Middle Eastern mythology, who dies, descends to the underworld and his mourned by his goddess mother. This 'widow' figure appears in many cultures; she is Ishtar weeping for Tammuz, Isis mourning for Osiris and Frigga lamenting the death of Baldur. In the Christian mysteries she is the Blessed Virgin Mary as Mother Dolrosa, the 'sorrowful mother' at the foot of the cross who receives into her arms the broken body of her sacrificed son - the 'Light of the World' (John 8:12).

The worship of the pagan god Tammuz in the vicinity of the temple in Jerusalem is mentioned in the Old Testament. Describing a vision given to him by Yahweh, the prophet Ezekiel says: *"Then he brought me to the door of the gate of the Lord's house which was towards the north and there sat women weeping for Tammuz"*. He goes on to describe how he was brought into the inner courtyard of the temple. There, between the porch and the altar, stood twenty men worshipping the sun facing east in the pagan fashion. (*Ezekiel 8:14* and *9:16*).

In Masonic lore Hiram Abiff divided his work force into three groups or grades known as Entered Apprentices, Fellow Craftsman and Master Mason and these survive today in Freemasonry. Each grade employed their own knowledge,

secret passwords, signs and mason's marks by which they recognised their grade and each other. Some of the masons were not happy with the grades they had been allocated and they plotted to obtain higher rank. Three Fellow Craftsman, called Jubela, Jubelo and Jebelum, decided to confront Hiram Abiff and force him to reveal the secret password of the Master Mason grade. They lay in ambush at the three gates of the incomplete temple.

As Abiff passed through the south gate he was confronted by Jubela. When he refused to reveal the password Abiff was struck in the throat by a gauge. The injured mason staggered to the west gate where his exit was barred by Jubelo. Again he refused to give up the password and was hit in the chest by a square. Finally, mortally wounded and bleeding heavily from the two wounds, he tried to escape by the north gate. There Jubelum was laying in wait. Although he was dying, Abiff still refused to reveal the secret for the third time. He was hit between the eyes with a maw or mason's hammer and fell dead.

To conceal their dastardly deed the terrified murderers secretly buried the architect's body on Mount Monah, where Enoch had 'walked with God and was no more'. They planted an evergreen acacia shrub over the shallow grave to hide the disturbed earth. They then attempted to flee south to Ethiopia, but they were caught on the run and executed. King Solomon sent out search parties to find Abiff's body and eventually it was discovered. The Entered Apprentices from the temple attempted to raise their master from the dead without success. He was finally resurrected by the Master Masons using 'the strong grip of the lion's paw'.

Manly Palmer Hall has said of the story of Hiram Abiff and his murder: *"Thus the murdered mason is a type of cosmic martyr - the crucified spirit of Good, the dying god whose mystery is celebrated throughout the world"*. (1962: IXXVIII)

Hall identifies Abiff with the solar creative (phallic) force who dies and is reborn during the course of the year. In the necromantic rite performed by the Master Masons 'the strong grip of the lions paw' is, Hall claims, a reference to the kingly zodiac sign of Leo associated with August and, in the modern neo-pagan tradition, with Lammas and the sacrifice of the divine king.

In the initiation rites of the pagan Mysteries the lion represented 'the overcoming of the forces of death and rebirth, and the assertion of the individual immortality of the human spirit.' (Knight 1985:70) In Rosicrucianism the lion is a symbol for the sun and the solar phallic force associated with the 'serpent power' of the kundalini raised in sex magick. This is raised by a process of balancing the four elemental powers and by development from the moon's powers in conjunction with the six other planetary forces. (Knight 1985:88).

In alchemy the mystical union or 'sacred marriage' of the solar and lunar powers is symbolised by the lion-headed serpent. We may recall that is also one of the symbols used by the Ancient Egyptians to represent the dark solar god Set. In alchemical operations the union of the solar king and lunar queen produced a 'magical child' who was the pre-Adamic perfected androgynous human being. As Gareth Knight says: *"the greater vision of unity lies in the transformation of the Goddess, the dancer at the heart of the rose. This is a mystery to be found also in the legends of the Holy Grail and the secret of the jewel in the head of the alchemical toad. That [jewel] which fell from the crown of the fallen Son of Morning."* (1985:189)

Jesus was described as "...the Lion of the tribe of Judah, the Root of David.." (*Revelations 5:5*). Some writers have suggested this was because he was born under the astrological sign of Leo the Lion (Gilbert 1996:223). However,

it is more likely this title was given to him because of his connection with the Ancient Egyptian Mysteries and the sacred bloodline of the ancient 'lion kings'.

Some early Masonic historians saw Hiram Abiff as another form of Osiris. One of the gates where Abiff was struck was the western one where the sun sets. In Egyptian mythology the underworld ruled by Osiris after his own death was situated in the western ocean. Osiris traditionally rises from the dead in the north and in Egyptian astrology that is a place associated with Leo the Lion. The south, where Abiff was first injured, was traditionally the domain of Set. Osiris was also sometimes called the Lord of the Acacia Tree and that is the same tree that the three assassins planted over the master mason's grave.

Esoteric tradition claims that Hiram Abiff was a member of an ancient society of masons and architects known as the Dionysian Artificers. They allegedly first appeared around 1000 BCE and took their name from the Greek deity Dionysus, who is another version of the dying vegetation god. The society used secret signs and passwords to identify each other, were divided into chapters or lodges ruled by a master mason and dedicated themselves to helping the poor and sick. It is said they established secret lodges in most of the Mediterranean countries, throughout the Roman Empire and as far east as India. They were connected to another secret society associated with the building trade called the Ionians. Members of this group had settled in Asia Minor and as cultural exemplars they dedicated themselves to spreading civilisation, especially in its Greek form, to what they considered the barbarian world.

Allegedly, the Ionians were responsible for the famous temple to the goddess Diana at Ephesus in modern Turkey, which was condemned by St Paul and destroyed by the Christians. A legend says the Ionians and the Artificers travelled from



The Lion's Paw Grip

Tyre to work on Solomon's temple. Later the Artificers actually adopted the name of the Sons or Children of Solomon in his honour. They also founded the Cassidens, a group in Palestine responsible for building and repairing synagogues. It has been claimed the Cassidens were in turn instrumental in the foundation of the mystical community of Essenes, whose members may possibly have included John the Baptist and Jesus of Nazareth.

The Dionysian Artificers shared many ideas with the later guilds of medieval masons and the Freemasons who followed them. They believed that temples had to be constructed using the principles of sacred geometry. By the skillful use of symmetry, measurement and proportion, the Artificers constructed religious buildings that represented the human body as a symbol of the God, the universe and Adam Kadmon, the 'perfected man'. The designs of many ancient temples were based on the proportion of the human body as a microcosm of the macrocosm in Hermetic terms. Kircher, in his *Musurgia Universalis* (1675) said; "When man stretches out crosswise, so that the circle touches the extremes of his hands and feet, the centre is in the navel. But if he puts his feet together the centre is in the middle of the human member [phallus]. It was according to this measure of the human body that Noah is supposed to have built his ark and Solomon his temple."

The Artificers theories about temple design, sacred geometry and architecture were broadly based on a mystical unity between humankind, the universe and God. They also promoted an associated belief in a utopia on Earth. This was expressed symbolically by a crude block of stone or rock called an ashlar, which the master mason, representing the Grand Architect of the Universe, was constantly polishing and shaping to transform it into an object of perfection. The hammer and chisel of the stone mason represents the cosmic forces that shape the destiny of humanity. The similarities

between these beliefs and those of the later Freemasons is surely too striking to be totally coincidental.

One of the many puzzling things about Solomon's temple, which was supposed to be 'the House of Yahweh' is that the Hebrew king requested materials and help from a pagan king and used pagan workers to build it. This was at a time when the Hebrews were supposed to be worshipping a monotheistic god. B.W. Anderson has claimed that "*the temple designed by Phoenician (that is Canaanite) architects represented the invasion of Canaanite culture right into the centre of Israel's life and worship.*" In fact the design of the temple in Jerusalem was very similar, if not identical, to other Middle Eastern temples, including those of Egypt. Also the supplies sent by Solomon to Tyre as payment sound suspiciously like the type of sacrificial offerings made to the deities of fertility cults in the region.

In the Cabballistic tradition it is said there was a secret and lengthy correspondence between the two kings containing riddles Solomon had to answer. It is very tempting to speculate that Solomon had become a student of the pagan king and "*was instructed by him in the mysteries of the goddesses Ishtar and Astarte and their descent into the underworld*" (Howard 1989:15) The Masonic historian and researcher J.S.M. Ward goes even further to claim that King Hiram and Hiram Abiff were one and the same person - a priest-king of Tyre, 'the living incarnation of Adonis [Tammuz]'. In this role he was offered up as a consecration sacrifice on the completion of Solomon's temple.

While most Bible readers believe the cover-story that the temple was built and dedicated to the worship of Yahweh, Dr Raphael Patai has claimed that for over half of the nearly four hundred years it stood in Jerusalem a statue of Asherah, representing the goddess of fertility and Yahweh's secret consort, stood in it. Dr Patai says: "*Her worship was part of*

the legitimate religion approved and led by the king, the court and the priesthood...." (1990:50) This representation of the Canaanite goddess was only removed when the Babylonians invaded in 586 CE and destroyed the temple.

Even while he was a dedicated follower of Yahweh, Solomon copied the example of many of his own subjects and was also a worshipper of the fertility goddess. The Old Testament states quite clearly: "*For it came to pass when Solomon was old, that his [foreign] wives turned away his heart after other gods....for Solomon went after Ashtoreth, the goddess of the Zidonians....*" His wives also "*burnt incense and sacrificed unto their gods.*" (Kings:4-8) While this is said to have happened when Solomon was elderly, before he even built his temple he had made a treaty with an Egyptian pharaoh and married one of his daughters. Making cakes as offerings to the 'Queen of Heaven' and burning incense in sacred groves on 'high places' to Baal, Anat and Asherah-Astarte were common practices during Solomon's reign. There are frequent references to them in the *Old Testament* and their condemnation by the prophets.

In esoteric Masonic lore there are said to have been three temples of Solomon. The first was known as 'The Grand House of the Universe' or 'The House of the Everlasting Light'. It was represented by the twelve zodiac signs revolving around the sun and symbolised the solar system and the physical universe. The 'second temple' was the human body as a microcosm of the macrocosm. It represented the initiate walking the Path who is seeking gnosis and spiritual enlightenment through contact with the Hidden God within.

In esoteric terms the 'second temple' was raised when the initiate realises that he or she is a 'temple of the spirit' and that 'the spirit of God dwelleth within'. One of the sayings attributed to the initiation ceremonies of the pagan Mysteries was 'Thou art God'. The so-called 'third temple' is the

'invisible temple not made with human hands'. In esoteric Christianity it is the 'Hidden Church of the Holy Grail' and 'The Heavenly Temple'.

It is said that the temple 'was not built by human hands' because allegedly a mysterious worm or serpent-like creature called the Shamir carved and cut the stones. Other stories say that Solomon enlisted supernatural help to build it in the form of elemental servitors he conjured up using his powers as a magician. He allegedly summoned up djinns (spirits) and demons to move the huge blocks of stone into position. Interestingly, an ancient document from Alexandria refers to the magical powers of the Egyptian priests who 'had dominion over the spirits of the elements'. They could, allegedly by magick, "carry stones for their temples through the air, which a thousand men could not lift." (Collins 1998:39)

One of the strangest objects in the temple was the so-called Molten Sea. This was a huge cauldron or bowl with a brim decorated with lilies. It stood on twelve bulls, three at each quarter. (*Kings I 7: 23-6*) Manly Palmer Hall says of it: "*The soul, constructed by an invisible fiery substance, a flaming into the mould of clay (the physical body) and is called the Molten Sea.*" (1962 CLXXV) This is an allegory connected with the powers of smithcraft as a means of transmuting the physical into the spiritual. The Molten Sea is the attainment of cosmic consciousness through the; 'divine spark of the forge' worked by the divine smith. Anderson also says: "*The sea (symbolic of the primeval ocean) was supported by twelve bulls [and] reflects fertility and mythological motifs of the Fertile Crescent*" (1971). In fact Hiram Abiff had a vision of Tubal Cain who granted him the power to finish the temple and make the Molten Sea. It is said that the Queen of Sheba fell in love with Hiram Abiff while she was the guest and lover of Solomon. When the king found out he hired three of the masons to kill his rival.

Two of the other most important objects in the temple were the twin pillars, called Joachim and Boaz, which stood at the entrance to the building. They were decorated with pomegranates, which are said to have been the 'apples' growing on the Tree of Good and Evil in the Garden of Eden. It is said these pillars were set up as copies of the obelisks found at the gateways of Egyptian temples. The most famous of these are the ones raised by the pharaoh Tutmoses or Thothmoses III at the solar city of Heliopolis circa 15th century BCE. Commonly, but inaccurately referred to as Cleopatra's Needles, one now stands on the Thames embankment in London and the other is in Central Park in New York.

In Ancient Egypt, even before the building of the pyramids, obelisks or pillars were used to symbolically unite the Earth with Heaven. Before the unification of the Two Lands each had its own special djed or pillar. In Lower (or northern) Egypt the pillar stood at Heliopolis and in Upper (or southern) Egypt it was situated at Thebes. Similar twin pillars were found at the temple of Astarte in Tyre and at her other cult centre at Byblos, which features as the resting place of Osiris whose coffin was made into one of the temple pillars. Jacob also erected a standing stone or pillar to link Heaven and Earth (*Genesis 28:18*) and these various pillars could be another version of the Tower of Babel.

It has been suggested that the twin pillars represent the phallic and yonic powers of nature symbolised by such divine couples as Baal and Ashtoreth, Isis and Osiris, Ishtar and Tammuz and even perhaps Yahweh and Asherah. (Horne 1977:223) The Masonic writer and historian Albert Churchward, in his *Arcana of Freemasonry* (1915), says that the twin pillars may have been copies of the Egyptian ones called the Pillars of Set and Horus. These symbolised the powers of darkness and the forces of light and their struggle for supremacy over Egypt (the universe).

The pillars played an important part in Solomonic lore. The king asked to be anointed as ruler of Israel while enthroned between them. It was also here that Yahweh granted him the gift of wisdom, where he greeted King Hiram of Tyre and interviewed Him Abiff for the job of chief architect and master mason. The latter suggests the pillars were *in situ* before the foundations of the temple were laid. It was also between the pillars that the king married his Egyptian princess and received in audience the Queen of Sheba. (Horne 1977:231 quoting 18th century Masonic documents).

In Masonic lore the twin Solomonic pillars are naturally associated with the famous Antediluvian Pillars that are known variously as the Pillars of Seth, the Pillars of Enoch, the Pillars of Noah, the Pillars of Jabel or the Pillars of Tubal Cain depending upon which version of their origin is related. They are obviously not the originals, but copies made by Hiram Abiff on the orders of his royal employer. However, in yet another act of sanitisation, the Solomonic pillars replaced the Antediluvian Pillars sometime in the 16th or early 17th centuries. (Horne 1977:238) Today these twin pillars are to be found in every Masonic lodge. Through such magical orders as the 19th century Hermetic Order of the Golden Dawn, founded by high degree Freemasons and neo-Rosicrucians, some modern ceremonial magicians have adopted the twin pillars as suitable temple accessories.

A medieval example of how Masonic, pagan and heretical beliefs combined in a Christian religious building, modelled on Solomon's temple, can be seen at Rosslyn chapel near Edinburgh in Scotland. The chapel was designed and built in the 15th century by Sir William de St Clair (Sinclair in the modern spelling of the family name). He was of Viking blood and held the titles of the Earl of Orkney, Knight of the Golden Fleece and Knight of the Order of Santiago Compostela. The St Clair family were associated with the Templars and since early times were protectors of Freemasonry and supporters of

surviving (pagan) folk customs. In the 18th century they were also staunch followers of the Jacobite cause to restore the Stuart dynasty to the British throne in place of the Hanoverian usurpers.

The unique chapel at Rosslyn incorporates into its internal decoration symbols of the mysteries of Freemasonry and Rosicrucianism, Norse and Celtic paganism, Gnosticism and Christian heresy. Sir Andrew Sinclair has noted that, in addition to Christian, Jewish, Islamic, Rosicrucian and Masonic symbolism in the chapel, "the masons also carved their ancient beliefs in the spirits of the forest from which the northmen had come." (1993:107). In this respect, throughout the chapel there are over a hundred examples of foliate masks of the fertility figure known as the Green Man. He is regarded by some writers as an image of the dying vegetation gods of the Middle East.

The chapel contains an image of St George, the Greek patron saint of merry England, who is also venerated by some Sufi sects as a form of their Green One, Khidr. Like Osiris he was dismembered and reborn and he appears to his devotees as a pure white light. It is said that wherever he goes he leaves green footprints. Coincidentally Khidr shares his feast day of 23rd April with our patron saint. St George has also been connected with the Green Man and with Tammuz. At Rosslyn he stands on a board decorated with roses. As we know this is a flower with some Luciferian significance. It is an emblem of Venus and Ishtar and the symbol of the sacred bloodline, or 'Family of the Rose' descended from the Watchers.

It is noteworthy that among the other (nominally) Christian images in the chapel can be found St Michael. In his less orthodox form he is, of course, the Archangel Mikael, but as a saint he is the patron of the Templars. Another controversial figure found in the chapel is St Longinus. He was the Roman centurion who stabbed Jesus in the side while he was hanging

on the cross and hastened his death. The weapon he used was allegedly the mystical Spear of Destiny forged by Tubal Cain.

Sir William, it is claimed, built Rosslyn chapel as "*a memorial to the beliefs of the heretic Templar Order*" (T. Wallace Murphy). One of William's ancestors had fought in the Crusades and had ridden alongside Hugh de Payens, one of the founders of the Templars. De Payens also married into the St Clair family. Only recently a rather damaged carving on one of the walls at Rosslyn has been identified as a Knight Templar apparently initiating a man into Freemasonry. Either that or the Masonic and Templar initiation rites are almost identical.

HRH Prince Michael of Albany, the present head of the Stewart royal house, has said that the French Templar knights who fled to Scotland to escape persecution in the early 14th century became associated with the St Clair family. It has been said that "*under the guidance of the St Clairs, the hidden members of the Templar Order selected suitable candidates from the operative craft guilds [of masons] for instruction in various branches of sacred knowledge. The subjects covered included science, geometry, philosophy and the contents of the manuscripts recovered by the Templars during their excavations in Jerusalem.*" (Hopkins, Simmons and Wallace Murphy 2000).

Rosslyn chapel also has its own version of the Hiram Abiff myth associated with a carved pillar. The so-called Apprentice's Pillar commemorates the story of how during the building of the church the master mason went abroad leaving the pillar unfinished. While he was away his apprentice had a dream of the finished pillar. When he awoke he got to work and finished it off. When the master mason arrived back he was so gripped with envy at the quality of the boy's work, and angry that he had completed it while he was away without

permission, that he beat him dead with a hammer. A carving of the bearded master mason's head can be seen in the chapel. His features are contorted and this it is said is because he was hanged for his crime. Nearby is a woman's head and she is known as 'the widowed mother'. This indicates that her murdered son is the 'son of a widow'.

The pillar itself has some very interesting symbolism carved on it. It is based upon the Yggdrasil or World Tree in Norse mythology. Apparently the murdered apprentice came from the Orkneys where Nordic pagan beliefs lingered on long into the Middle Ages. The base of the pillar has no less than eight snakes with their tails in their mouths creating the ouroboros, an ancient symbol of eternity. This is symbol of the 'winged serpent' or dragon that lives at the bottom of the World Tree or Tree of Life in many ancient mythologies worldwide. Alternatively it could be the World Serpent who circles the Earth. Others have seen it as the mysterious creature called the Shamar that carved out the stones of Solomon's temple.

Sir Andrew Sinclair, interestingly, links the pillar to the Tree of the Knowledge of Good and Evil in the Garden of Eden. He says that "*the serpent with its tail in its mouth was not only Lucifer, but also part of the secret wisdom of the Cathars and Templars*" (1993:5). He also says that the Apprentice Pillar, and another in the Lady chapel at Rosslyn, "symbolised the Hermetic knowledge, the secret understanding of the cosmos, given by the serpent to mankind." (1996:83).

The strangest of all the many odd carvings in the chapel is described as 'Rosslyn's fallen angel'. Popular tradition affers that it is an image of Lucifer after the Fall. It depicts a male humanoid figure hanging upside down and loosely bound with a rope - or perhaps it is meant to symbolise a serpent coiled around his body. It resembles the famous painting by the mystic William Blake of God, flanked by his 'two sons' Jesus and Satan, hanging upside down with serpents coiled around



The Hermit

them. Andrew Collins has identified this figure as Shemyaza, the leader of the fallen angels in Persian mythology, who is associated with the Hebrew fallen angel and goat-god of the desert Azazel. According to one legend, it was Azazel who revealed to Solomon 'the heavenly arcana' that made him the wisest man in the world.

E.W. Liddell has claimed that Masonic symbolism and ideas infiltrated the medieval witch cult or perhaps it was vice-versa. Liddell has stated however that witches and Freemasons differ in how they interpret the same symbols. For instance: "*Freemasons do not associate the twin pillars with sexual polarity. Freemasons and Cathars agreed to differ on the means of attaining their common goal [union with the God within]*" (1994:54) In the 17th century, Liddell claims, "*many intellectuals were attracted to the Craft [witchcraft] because they believed it contained elements of druidism. Rosicrucians, Freemasons and pseudo-occultists were admitted to the Craft*" (1994:54)

He further claims that the "*many parallels between the Craft [of the witches] and the Masonic Craft can be largely explained by the influx of 'cunning men' into the Masonic movement*" (1994:64) Liddell says these cunning men formed themselves into lodges. Some were local landowners who were also witch magisters. They mixed freely with Rosicrucian occultists and Freemasons.

Old witch tradition bridging the gap between both forms of the 'Craft' may still exist. Andrew Chumbley has written about "*a myth which has been passed down, both orally and in written form, which recalls the descent of the witch blood from pre-existence to the present day through the transmission of the Primordial Creative Fire.*" Chumbley says that the myth today is "*dressed up in the language of a daemonological gnosis*" and "*native folk imagery - the blacksmith and the forge*". This combines with Middle Eastern sorceries and

Luciferian symbolism. Such an eldritch tradition is still practised in varied forms in magical groups and witch covens in Essex, Cheshire, Staffordshire, Wales and the Isle of Man.

According to Chumbley: "*In essence the myth tells of the Elder Gods, their pre-existing state of negativity, the creation and emanation of the Ancient Fire to the race of Watchers, on through the intermarriage of the Old Ones and man, the interpenetration of the flame and the seed of Samael and Lilith, the spawning of Cain, and his role as the Lord of Horsemen*". This legend of the descent of the Watchers and their creation of the 'witch blood', inherited on either a physical or spiritual level and passed down to those standing in the circle today, is still very much a credo of the Old Faith in the observances of pre-modern witch lore today.

E.W. Liddell advises that: "The camaraderies that existed between Freemasons and witches derived from their common allegiance to Lucifer the Lightbearer. Lucifer was deemed to be the 'the indwelling spirit' in the human mechanism. The fall of the angels was correctly understood to represent the incarnation of Divinity in carnal flesh. The allegory concerning the Sons of God and the 'daughters of men' is yet another attempt to explain the mystery whereby Divinity becomes associated with flesh." (1994:72-3) The incarnation of the Light in human form and the creation of the 'witch blood' by the Fallen Ones forms the central teachings of what can be described, to distance itself from modern neo-pagan Wicca, as the Luciferian Craft tradition.

Chapter Nine

The Queen of Wisdom

"I am black and comely" - *The Song of Solomon*

One of King Solomon's companions in the Bible was the Queen of Sheba. She receives only a small mention in passing, yet around her many strange myths and legends have grown up down the centuries. This process is usually a strong indication if an ancient mythic or archetypal figure who conflicted with the orthodoxy of the day. A clue that this relates to Sheba is provided by her name. It means 'seven', a mystical number that reminds us of the seven governors or angelic planetary rulers and the Goddess of the Seven Stars, and an 'oath', in the sense of a covenant or contract made with the heavenly powers. In the *Song of Solomon* Sheba says: "Look not upon me, because I am black, because the sun has looked upon me". This reminds one of the title 'the burnt one' given to Set. Sheba therefore is something more than a visiting ruler from an exotic land whom Solomon falls in love with and we have to look for the true meaning behind the outer facade.

Biblical references to Sheba can be found in Kings 10:1013. It describes how she travelled to Jerusalem to see Solomon after hearing of his renowned wisdom. Sheba wanted to prove for herself that the king possessed (occult) knowledge and so, according to the Bible, she came to ask him some 'hard questions'. This indicates that Sheba was also a wise and learned person. Indeed, it can be surmised, that the meeting

was between two initiates and it is interesting that Sheba regarded Solomon as 'the morning star'.

Sheba arrived in Jerusalem with 'a great train with camels that bore spices, very much gold and precious stones'. It seems she was willing to pay a high price for the knowledge she thought could be obtained from the Hebrew king. The reference to spices is interesting as some Biblical scholars place the land of Sheba in southern Arabia, which was the source of frankincense - offered by the three magi to the Christ child. A 19th century French writer, Gerald de Nerval, imaginatively described the queen as "*crowned with stars, in a turban sparkling with the colours of the rainbow, her face is olive-tinted.*"

As well as his wisdom, Solomon was famous for his knowledge of the magical arts. This may be another reason why Sheba was drawn to visit him. It was popularly believed that the king could control the djinns and was obeyed by the spirits of the elements - the gnomes, undines, sylphs and salamanders - who helped him build his temple. Solomon's most famous contribution to the Arte was a book of incantations for summoning the spirits and controlling demons and elementals. This tome was banned as early as the 8th century BCE by King Hezekiah of Judah. However in the 1st century CE a copy was still in wide circulation and was regarded as a highly prized grimoire by Jewish magicians.

The volume is mentioned again in the 11th century as a treatise written by Solomon on magical jewels and the evocation of demons. It is mentioned again in the 13th century and in 1350 a book called *Livre de Solomon* was publicly burnt on the orders Pope Innocent VI. However in 1456 the Duke of Burgundy is said to have owned a copy of this forbidden tract. In 1559 the Spanish Inquisition also burnt copies of the book as a dangerous and heretical work. It later turned up as the *Clavicula Solomonis* or *Key of Solomon*

and a copy is mentioned by the Venetian inquisition as belonging to a witch in the 17th century. The Key was translated into English in the 19th century by the Golden Dawn's Samuel McGregor Mathers and has been used in modern times by both ceremonial magicians and traditional witches.

Sheba was so impressed by the breadth of Solomon's knowledge and wisdom that she gave him a hundred and twenty talents of gold, plus all the spices and jewels she had brought with her in her caravan. In response to this generous gesture, Solomon "gave unto the Queen of Sheba whatever she asked, beside that which Solomon gave her of his royal bounty." (*Kings 10:13*) After this exchange folk legend says they became lovers and the queen gave birth to a boy. He was called Mardek, or 'the son of the wise'. This child of Solomon and Sheba later became the founder of the Abyssinian or Ethiopian dynasty of 'lion kings'. The last of this line was Halle Selaisse - the so-called 'Lion of Judah' - who was overthrown in a Marxist coup in the 1970s. Also in Ethiopia, one of Sheba's possible homelands, she was known as Makeda or 'the fiery one'. This was a reference to the passing of a comet across the sky. It is a sign that she was regarded as an initiate of the Mysteries, an 'old soul', occult adept or illuminati whose spirit is transported to the stars after death. After their incarnation they are free to return to the Earth if they so desire as, to use the Eastern term, a Bodhisattva to help humanity.

In one of the more curious legends about Sheba as a young woman she was tied up in the branches of a huge old tree as an offering to a dragon (the World Tree and the winged serpent that guards it?) Seven sages or holy men sat down under the tree to shelter from the sun and discuss spiritual matters. When the dragon came they slew it and rescued Sheba. When she returned unharmed to her village the elders were so impressed they appointed her the 'chief of chiefs'.



The Priestess

Unfortunately when the sages killed the dragon some of its poisonous blood splashed on to her left foot and leg. The blood turned the leg hairy and her foot became cloven like that of a goat. When she travelled to Jerusalem it is said that Solomon healed her deformed limb and it changed back into human form.

The meeting between the African or Arabian queen and the Hebrew king can be seen very much on the esoteric level as a 'sacred marriage'. Sheba represents the feminine personification of divine wisdom, symbolised by the moon, who unites with Solomon as the sun king. She has been compared with Sophia or Wisdom, known as 'the mirror of wisdom' and the 'mystical bride'. The latter term was also used to describe the Shekinah or 'Bride of God' in Hebrew mysticism. Another of Sophia's titles was the 'Mistress of the Inner World' and she appears in the Tarot as the High Priestess card. This depicts a female figure, wearing a lunar crescent crown and a blue robe, sitting on a throne between the twin pillars of Joachin and Boaz. On the title page of Kircher's *Magna Scientia* (1669) Sophia is depicted enthroned holding a book containing an alphabet. This is a representation of the seven hieroglyphic keys that are supposed to contain the whole of human knowledge. Wisdom or Sophia has also been described as Adam's 'companion of youth' and compared with Eve, who was created from the androgynous first man's anima or female self. (Roob 1997:171). As his 'companion of youth' Sophia is possibly Adam's first wife, Lilith, who we will be discussing in the next chapter.

The 16th century Hermetic philosopher Giordano Bruno compared the moon goddess Diana with Sophia on the grounds that Luna (the moon) is a mirror reflecting the light of Sol (the sun). In the legend of Actaeon and Diana the hunter is man's intellect seeking for divine wisdom. When he finally grasps Diana-Sophia in the mirror of nature and lifts the veil from her lunar mystery he becomes the victim of his

own striving as her hounds tear him to pieces. The hunter becomes the hunted and he realises that having drawn the Godhead into himself he no longer needs to seek it outside. In fact, as Diana's daughter Aradia says: "If what thou seekest thou findeth not within thyself, thou wilt never find it without thee."

After Sheba gave birth to their son, it is said Solomon gave him the Ark of the Covenant as a birth gift. In one version of the story Sheba and Mardek conspire together to steal the Ark and take it back to their homeland. It has been claimed that the Ark - representing the actual presence of Yahweh on Earth and containing the tablets of the Ten Commandments - is still preserved in an Ethiopian monastery. Monk-priests who are its hereditary guardians zealously protect it from outsiders. Another story says Solomon also gave Sheba the emerald stone that fell from Lucifer's crown. Allegedly, this stone was carved into a bowl and platter used at the Last Supper and can now be seen in a church in Genoa.

One legend relating to Sheba's origins say she ruled over Saba, the land of the Sabaean star worshippers. They are supposed to have lived in southern Arabia in what is now the republic of Yemen. In September 2000 *The Times* reported that archaeologists had unearthed a 3000 year-old temple dedicated to the moon god in northern Yemen. It was located near the ancient city of Marib, which has long been associated with the Queen of Sheba. They believed that the discovery in the shifting sands of the desert could prove that the Biblical queen came from southern Arabia. However, in 1999, a British archaeologist announced to the world he had found the ruins of the queen's city in the rainforests of Nigeria in West Africa. The locals called her Bilinksu Sungbo and pilgrims still visit a site said to be her grave. Yet another version says she ruled the lost civilisation of Nubia in modern Sudan. Several of the Nubian rulers migrated north and became pharaohs of Egypt.

Another legendary story tells how a hoopoe bird told Solomon about a 'great queen' who came from 'a wonderful land' of which he knew nothing. This talking bird was apparently teaching Solomon the so-called 'language of the birds' known to the medieval Sufi masters. This was the Enochian or angelic universal language spoken in pre-Babel days. In this story it was Solomon who commanded Sheba, described as a 'sun worshipper', to attend his court. When she arrived he was horrified when she walked across a mirrored floor of his palace. He could see up her dress and she had hairy legs like a goat. Solomon decided that she must be one of the desert demons known as the seirim, who follow Azazel, or the demonic vampire Lilith.

Some writers have connected Sheba with the medieval cult of the Black Madonna who was revered by medieval heretics such as the Knights Templar. This may be how she was also strangely linked with the Grail mythos. Sheba was supposed to have been responsible for building the Ship of Solomon, a magical vessel with the power to travel through time and space. It was supposed to have been the ship on which Sir Galahad travelled to the Grail Castle in Arthurian myth. Sheba divined that Solomon had a vision of the knight in the future and therefore ordered the building of the ship. It was apparently made from wood obtained from the Tree of the Knowledge of Good and Evil from Eden. There is much strange symbolism here....

Sheba also makes a guest walk-on appearance in the New Testament that serves to link Jesus with his ancestor Solomon. Jesus obliquely refers to her as 'the queen of the south'. He tells the Pharisees, a sect he seems to have despised, that "*she shall rise up in judgement with this generation and shall condemn it.*" It is possible from this comment, and the fact that the medieval Countess of Toulouse was also sometimes called Queen of the South, that Sheba may have become connected with the cult of the Black

Madonna. Her worship was strongest in southern France where heresy also flourished in the Middle Ages.

Ean Begg (1985) also links Sheba with a legendary medieval folk character called Queen Sybilla, whose name probably derives from 'sybil' or a female seer. She was supposed to be the ancestor of all witches, wizards and magicians. Physically she was characterised by the fact she had webbed feet like a goose. This is comparable to Sheba's goat legs or foot. In fact Sheba has been described as "*a sybil with goose-like feet and eyes shining like stars*". The goose-foot is an old name for the pentagram, the Star of David, and it is said to be the footprint of the demon goddess Lilith. Caitlin Matthews associates Sheba-Lilith with the classical goddess Venus and the legend of Venusberg. She is "*the hidden goddess in the mountain who knows everything and whose embrace confers the transmission of knowledge*" (1991: 212) This 'hidden goddess', Matthews says, is the Black or Dark Goddess who guards the Grail and initiates the questor into wisdom.

The goose-footed goddess of witches turns up in nursery rhymes as Old Mother Goose, who has the archetypal image of a hag witch. Sybilline became associated with the Merovingian princess Bertha, known by the nickname of 'Big Foot'. Although Bertha was a Christian convert her name is a variant of Berchta or Holda, the Germanic winter goddess. Frau Holda flew through the night sky in the form of a goose and snow fell from her wings.

The Merovingians are said to have been descended from a faery marriage between a human and a female sea monster known as a quinotaur called Melusine. Popularly known as the 'long haired sorcerer kings' the Merovingians were worshippers of the goddess Diana-Artemis before they were converted to Christianity. In the Middle Ages long hair in either men or women was regarded as a sign they practised wizardry and devil worship. The dynasty are said to have

preserved the sacred bloodline from King David and his son Solomon. For this reason they feature heavily in speculations about the survival of the *sang rael* or bloodline of Jesus of Nazareth.

Sheba may also be associated with the Herodias, the wife of King Herod, who it is said emigrated to France. Herodias, sometimes called Herodiana, became confused with the medieval witch goddess Habondia or Nocticula. She provided one of the alternative names for Aradia, the goddess of the Italian witches and the daughter of Diana and Dianus (Lucifer). Habondia is also another version of Perchta or Holda and is still revered under that name in some modern traditional witch covens. Paul Huson describes Habondia as "*the [witch] goddess seen as Lady of Love and Plenty*." (1970:218). So we seem to have come full circle and it is obvious there is a lot more to the Queen of Sheba than the brief mention of her in the Bible would suggest.



Chapter Ten

Lilith's Lantern

"I am like an owl in the desert" - Psalm 102

An archaic term in English folklore and poetry for the moon is Lilith's lantern. Just who was Lilith? Why was she associated with the moon and what is her connection with Lucifer? To answer these questions we have to go back thousands of years to when she was seen as vampire demon who stole babies from their cradles, seduced men with erotic dreams and spawned a race of devils. In Hebrew mythology Lilith was known by many titles including 'beautiful maiden', 'the ghoul', 'harlot vampire', 'the ghost in the night', 'succuba', 'queen of demons', 'night monster', 'mother of witches' and 'screech owl'. These names reflect the common belief that she kidnapped babies or drained their vital energies and blood, caused miscarriages in women and collected the semen ejaculated by men during wet dreams or masturbation to create demons and elementaries.

At face value Lilith seems to be a pretty unpleasant figure, but as we have seen throughout this book, the deities of the old religion often become demonised by the new one. It is also very true that the history books are always written by the victors and that applies to religious or mythological books as well. Lilith was not always a Hebrew night demon. In Sumerian mythology she is portrayed around 2000 BCE as a beautiful naked and winged woman with bird feet. She is wearing a horned cap or head-dress and stands on two

lionesses. Owls flank her on both sides. In ancient Sumeria Lilith, Lilitu or Lily was the leader of the Lilu, a female vampiric race who were the sexual predators of humans. They were spirits of the air who lived in the desert and manifested during stormy weather. These entities were said to prey on pregnant women and, as in Hebrew myth, conceived demons by stealing semen from masturbators and homosexuals. Lilith was the daughter of Ninlil, the goddess of grain and the wind who gave birth to the moon. For this reason Lilith's powers were greatest at the time of the waning moon "*when the dogs of night are loosed from their chains to roam until morning*".

The *Epic of Gilgamesh* tells the story of the goddess Inanna, the Queen of Heaven, and how she found a sacred willow tree on the banks of the Euphrates that had been uprooted in a violent storm. The goddess rescued the fallen tree and re-planted it in her garden. She planned to use the wood for a new bed and throne. However after it was planted the tree refused to grow because a snake had nested in its roots, the fierce Azu or Zu thunderbird was roosting in its branches and Lilith had built house in its trunk. Inanna was distraught and tearfully she enlisted the help of the semi-divine hero Gilgamesh. He slew the snake and cut down the tree so Zu and Lilith lost their habitats. Lilith grew owl wings and flew off to the wilderness cursing the goddess and her champion. As a reward Inanna gave Gilgamesh the shamanic gift of a drum and stick made from the tree's wood from its upper branches and roots. This magical instrument allowed him to communicate with the gods in Heaven (the upper branches) and descend to the underworld (the roots).

Some writers have seen this story as a metaphor for the diminishing power of the Middle Eastern goddesses as patriarch took over. George says: "*The ancient bird and snake goddess who made her home at the crown and base of the Tree of Life united heaven and earth. This image contained the*



power and knowledge inherent in the eagle-winged, lion-faced bird and [the] wisdom of sexual renewal embodied by the serpent." (1992:177) In the above myth the Zu thunderbird is very much a Promethean/Luciferian figure. It is described as a lion-headed eagle that causes whirlwinds in the desert by flapping its wings. As the god Zu we have seen how it stole the Tablets of Destiny from the Gods and attempted to usurp the cosmic order. The Tablets gave Zu power over the universe because they controlled the power of fate, which was usually represented as a goddess. Because the Zu bird had dared to challenge the divine order it was killed by a lightning bolt, the Tablets were returned and the cosmic order was restored to the status quo. The thunderbird is comparable with the Bennu bird in Egyptian myth, the phoenix and the Arabian Roc.

The association of Lilith living in the World Tree or Tree of Life with a snake and a bird has some mythic significance. Andrew Collins closely identifies the Zu bird with the Biblical legend of Azazel and the Watchers and also with stellar cycles connected with the cosmic cycles of fate. (1996: 226-28, 353-55). The motif of the eagle, or some mythical bird living in the branches of a sacred tree with a dragon or serpent in its roots can be found from northern Europe to the Far East.

Lilith's sacred animals were cats, owls, snakes, nightjars and black dogs. Both Inanna and Ishtar were known as the 'Divine Owl Lady' and this bird is a dual symbol of wisdom and death in ancient myths. In the only Biblical reference to Lilith it is said she lives "*in the desolate wilderness with wild cats, jackals and satyrs for company*" (*Isaiah 34:14*). The satyrs are, of course, the seirim or 'hairy ones' who follow their master, the goat god Azazel.

In Sumeria Lilith was associated with Ereshkigal, the elder sister of Inanna, and in Babylonia with Ishtar (Venus). In Phoenicia she was Baalith, the 'Great Lady', and the consort

of Baal. It is said that when Inanna conspired to overthrow Ereshkigal she dressed herself in her finest jewels. She then visited her sister in her labyrinth-like palace that was in the shape of a spider's web and had seven gates. Ereshkigal found out she was coming and ordered her guards to stop and clothes. By the time she reached the centre of the palace she was totally naked. Her younger sister then had her hanged.

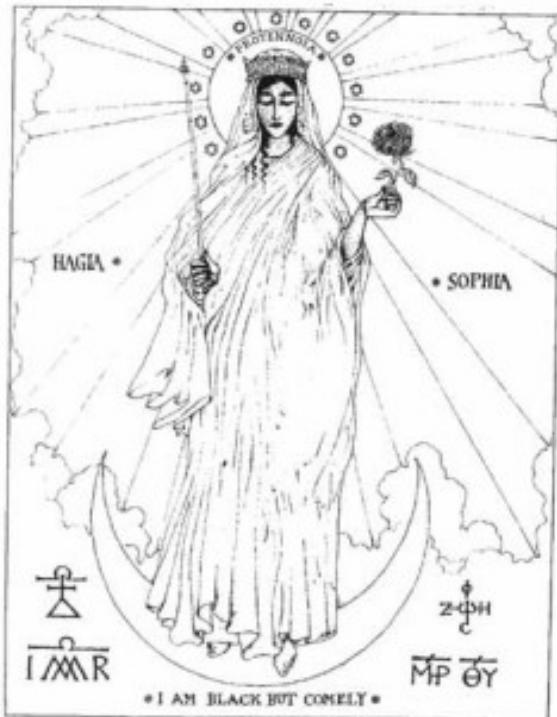
The Hebrews probably first encountered Lilith when they invaded and occupied Canaan for by then her cultus had extended beyond its origin in Sumeria. In the Cabballistic tradition Lilith became Adam's first wife before Eve. He had allegedly asked Yahweh for a female companion as he was bored with masturbation and bestiality - both common practices among Middle Eastern herdsmen who often led lonely lives. Having been given a sexual playmate the ungrateful first man resented Lilith's demands to ignore the conventional missionary position during love-making and take the dominant role. When Adam protested, Lilith responded: "Why must I lie under you? I was also made from dust and therefore I am your equal!" In slightly different circumstances Lucifer had refused God's demands to bow down and worship his creation Adam. The first man was a nice Jewish boy after all and he refused to give in to Lilith. In a frustrated rage Lilith is said to have shapeshifted into an owl and flown off into the desert to become an exiled 'wanderer in the wastes'.

After Yahweh gave in to Adam's demands for a new female partner, and the couple had been banished from Eden, Lilith returned from the wilderness. Although Adam was celibate at this time she used his nocturnal emissions to create a race of demons and giants. In fact it is said that Lilith spawned the faery or elven race who were regarded by the orthodox patriarchal religions as devils. The ancient Hebrews, like some

later puritanical Christians, seem to have had a special hang-up about masturbation and other forms of non-procreative sex. For instance, when Yahweh saw men who 'poured out their seed on trees and stones' he punished them for their wickedness. In fact this sounds like fertility rites where sexual energy was being offered to natural objects thought to be imbued with divine forces.

In patriarchal Jewish propaganda Lilith was feared because of her sexual independence from male domination, her powerful sexuality and her power over men. The word Lilith comes from the Hebrew Layil, meaning 'night', and the Sumerian Lil, meaning 'wind' or 'death'. Quite literally she is the Lady of the Air and 'death that comes on the night wind', a perfect partner for Azazel or Azrael as the Angel of Death. An alternative derivation of her name comes from the Sumero-Akkadian for 'dust storm'. This was a term applied to the restless earthbound ghosts who rode the wind and were the 'dust of the earth'. (Baring and Cashford 1991:510) Asphodel Pauline Long has suggested that Lilith may not be the 'demon of the night wind', but the first 'breath of life'. She has pointed out that in the *Genesis* creation myth the Elohim or Gods breathed life into Adam so that he became a living soul. (1992). Kathy Spurin has seen Lilith's energy has feminine fire - the fire of chaos and destruction that precipitates change and new beginnings necessary for evolution. This is a Luciferian concept and, like her male alter-ego, she is very much the 'goddess from outside', an arch-rebel, an anarchist who refuses to accept the accepted order, and an independent spirit who goes her own way.

Lilith has often been regarded as a goddess in her own right. Barbara Walker sees her in this light as a 'Great Mother' figure for the settled agriculturists who resented the invasions of the nomadic herdsmen. (1983:541). Allegedly the early Hebrews disliked the Great Mother because she drank the blood of Abel, the herdsmen, after he was slain by Cain,



the patron of agriculture and smithcraft. The alleged first murderer was linked with Lilith through her identification with Naamah the Weaver, sister of Tubal Cain. She was sometimes known as Lilith the Younger. Naamah was so beautiful that she could even lead her brother Tubal (Azazel) astray.

Lilith Babellon connects her namesake with the mysteries practised on the Greek island of Samothrace and this again associates her with (Tubal) Cain as well. In the rites practised on the island the dark goddess Hecate gave birth to vampiric spirits known as the Lamas or Lillim. Blavatsky describes the daemonic race of Cabari or Kabari, who we have encountered before, as cultural exemplars who taught humanity agriculture and smithcraft. She also identifies them with the Greek giant race of Elder Gods known as the Titans and the seven planetary governors. (1893:408-9) Knight says the Cabari were "*a line of ancient underworld gods and servants of the Great Mother - who were sea gods and smiths*". (1985:58) Their description of sea gods probably means that they were an aspect of the Elder Ones who in ancient mythologies were said to 'dwell in the depths'.

Huson describes the Cabari as a "mysterious race...resulting from the original divine mating who under another terminology might well be referred to as elves and witches...." (1972:100-101). The Greeks divided the Cabari into two groups by their gender. The females were witches who cast spells and enchantments, while the men were smiths and metalworkers. They had the power to break the spells of their women folk and sound like the historical 'cunning men'. The male Cabari were also credited with the invention of the alphabet and mathematics.

The males also specialised in the use of bronze rather than iron. From this material they fashioned the sickle of Chronos-Saturn used to castrate his father Uranus, the trident of the

sea god Poseidon-Neptune (the patron deity of Atlantis), the thunderbolt of Zeus-Jupiter, the helmet of invisibility worn by Hades-Pluto and the girdle of Venus-Aphrodite. Their name Cabari comes from 'kaberoi' and the Phoenician 'qabirim' and it means 'Mighty Ones'. Blavatsky claims that Cain belonged to the Cabari and was an "instructor of every artifice in brass and iron". She also refers to "the mysterious iron workers of Rhodes, they were the first to raise statues to the gods, furnish them with weapons and men with magic arts." She adds: "And is it not they who were destroyed by the Deluge at the command of Zeus, as the Cainites were by Jehovah." The Cabari were said to be the sons of the Greek god of fire, thunder and smithcraft Hephaestus and physically they were dark, deformed and dwarfish. Hephaestus was depicted wearing a conical hat, which was copied by the Cabari. They wore the pileus or Phrygian pointed cap also worn by Attis and Mithras. It also became the symbol of the alchemist and the wizard. Probably not coincidental, pointed caps are also associated with gnomes, pixies and goblins who were spirits of the earth.

Cain or Qayin is also said to have been a Sumerian metallurgist. Laurence Gardner says that he appears in Sumerian history as Ar-wi-um, the king of Kish and the son of Masda. The name Masda means 'as a serpent' and Ar-wi-um comes from the Hebrew for serpent. Masda or Mazda, 'lord', in Persia was Ahura Mazda or the god of light. He was also called Ormazd, 'the serpent of light'. Gardner claims that the Persian magical tradition can be traced from Masda and Ar-wi-um/Cain and they were the ancestors of Zoroaster. (1999:105-106) In the sacred book of the Mandaeans, Lilith is the wife of Mazda, the king of light and gnosis. Gardner claims he is the equivalent of the Hebrew angel Samael, who was the angelic consort of Lilith. Cain's twin sister and wife was called Luluwa, meaning 'pearl' and she was the mother of Enoch. (*Genesis* 4:17). It is said that Luluwa was the daughter of Lilith and Samael.

So is Lilith the she-demon really a goddess? George says that her unsavoury reputation as a baby killer refers to the female menstrual cycle and the dark of the moon. She says: "*In her menstrual aspect Lilith was hated for refusing to service men and conceive their children.*" (1992:193). It is part of the patriarchal and misogynistic reaction to the feminine principle and, as Black Koltuv points out: "*Lilith is part of the Great Goddess that has been rejected and cast out in post-Biblical times. She represents the qualities of the feminine self that the Shekinah does not carry. The first of these qualities is lunar consciousness, which is a connection to the cycles of the waxing and waning moon, life and death and rebirth; and the goddess as maiden, mother and crone. Lilith the Younger is Naamah, the maiden and seductress, Lilith, the Ancient One, is child killer, hag and snatcher, while Lilith herself is the mother of the mixed multitude and goddess of Life and Death, and the flame of the revolving sword.*" (1986:121)

In the 13th century Cabballistic text called *Zohar* or the *Book of Splendours* Lilith's hatred of Yahweh stems from the fact she was created as the 'lesser light' after the sun (Lucifer) and therefore seen by orthodoxy as its rival. In the Jewish occult tradition she was either created at the same time as Adam or even before him. She was regarded, with her angelic partner Samael, as an aspect of 'the power of God' and represented on the Tree of Life as the sephiroth Geburah. Samael and Lilith were originally one androgynous being. They were regarded as the Qlipothic, or demonic, opposites to the hermaphrodite Adam-Eve.

In esoteric astrology Lilith is the 'dark moon' or asteroid that the astrologer Sepheriel claimed at the beginning of the 20th century to have found orbiting between Earth and Luna. In this respect she is sometimes known as the 'old moon' and allegedly pre-dates our present satellite. In a birth chart the dark moon Lilith is the shadow self of the personality that urges us towards self-gratification and ultimately self-

destruction. She is the strange influences, uncontrollable desires, delusions, infatuations and blind compulsions that sometimes affect our lives 'out of the blue'. On a more positive level Lilith can be a teacher who helps us to deal with unpleasant emotional experiences and confront our worst fears. Astrologer Lynne Steele-Smith says that Lilith's message is "*Embrace your shadows. Then pick up the thread of your life and I will lead you from the labyrinth into the light of self-knowledge, the supreme spiritual goal.*" Very Luciferian advice.

Another positive aspect of Lilith astrologically is her role as the 'dark lady' or muse who inspires poets and writers. Even then her influence can be a double-edged sword. Robert Graves has written about her aspect as the White Goddess, but the poet Peter Redgrove has also seen her as the Black Goddess. She can also be the 'night mare', whose nest high up in a tree is lined with the bones of dead poets, and she can bring death and madness in her wake. Astronomically, the fixed star Algol (Beta Persei) has been associated with Lilith and her (sometimes) baleful influence on human lives. Its name means 'ghoul' or 'demon' in Arabic and it is associated with violent death by hanging, beheading (dismemberment), drowning and poisoning. But then Lilith is 'the death that comes on the night wind' and the wife of Samael-Azrael, the Angel of Death. She is an aspect of the feminine principle that we should respect and we (especially men) cross her at our peril.

However for such a terrifying figure, a demon, vampire, baby killer and agent of Death, Lilith's career ends in strange circumstances on an unusually high note. Yahweh sent away the Matronit-Shekinah, the feminine aspect of the Cosmic Creator, and replaced her with the 'slave woman of Egypt' i.e. Lilith. This came about after the destruction of Solomon's temple and the exile of the Hebrews to Babylonia in the late 6th century BCE. This suggests that the Shekinah was

contained in the temple or in the Ark of the Covenant, Lilith as the Matronit-Shekinah is linked with the sephiroth Chokmah on the Tree of Life. This sphere is the 'wisdom' aspect of the four-fold nature of YHVH or Yahweh. She is also associated with Binah as the Dark Mother of the Bitter Sea, sometimes seen as the Blessed Virgin Mary. Chokmah, or Wisdom, is said to have been with Yahweh since the beginning of creation.

Gardner (1999:115) has compared Matronit with Anat or Anath, the Queen of Heaven, and a daughter of Ashtoreth, the consort of Baal. According to the Gnostic Mandaeans: "*Lilith knows the secret of darkness and light, and [she] unites Heaven and Hell. Her aspect is that of wisdom.*" The Gnostics also say that as Wisdom Lilith took an important role in a version of the myth of the Great Flood. She intervened when Yahweh threatened to drown the whole human race because they had stopped worshipping him. A Gnostic text says: "*Noah and his family were saved in the ark by means of the sprinkling of light that proceeded from her [Wisdom] and through it the world was again filled with humankind*" (Pagels 1981:65)

One of the most interesting, yet frequently misunderstood, parts of Lilith's legend is her creation of the demon races from sexual contact with sleeping humans. As Lilith Babellon says: "*Since Lilith and Samael are not of human origin, there is a seed within the human race that belongs to another order of evolution. This is known by many names, including daemons, elves, feys and faeries. Lilith thus acts as 'Faery Goddess Mother' drawing eleven souls to evolve through human forms upon planes where that dullard Adam has not the imagination to enter.*" R.J. Stewart claims that when Lucifer 'fell' to Earth the beings of the faery realm also fell with him. (1992:79) He claims: "*The old Celtic Church taught that Lucifer drew many angels with him when he fell to Earth, long before humanity was formed. These became the faery races, the angels of the*



Mother below". (1995:80) Stewart has described the so-called Truine Alliance or the Redemption of Lucifer. This is a spiritual operation in the faery tradition to unite the three orders of existence - human, faery and angelic - that were separated at the Fall.

In the Arthurian mythos, which contains many Luciferian elements, Merlin's birth and his 'seduction' by Nimue in his old age represent esoteric aspects of the faery marriages between humans and the elvish kind. In Christian propaganda, Myrddin or Merlin is the product of a union between the Devil and a nun. Stripped of its Christian veneer this is a mating between an angelic being/god and a human priestess. To support this idea the historical chronicler Geoffrey of Monmouth describes the arch-mage's father as a "*most handsome young man, who was one of a race of spirits there be betwixt moon and Earth, which we call incubus demons. They have a nature that doth partake of men and angels, and do hold converse with mortal women.*"

Merlin's later seduction by the enchantress Nimue, the servant of the elven Lady of the Lake, is another example of a faery marriage. While in Christian terms Merlin's downfall is seen as a negative act, Knight (1983:164-66) sees it is a powerful form of redemption based on the 'old magic'. He states: "*When Nimue, the earth maiden, has learnt all the star lore of Merlin, and Merlin has learnt the earth lore of Nimue, the two will go hand in hand in a cosmic marriage to the stars, taking with them the children of Earth.*" This is reflected in the contacts between the Good Folk and humans recorded in the witch trials. The end result of such faery close encounters is that the human receives occult knowledge about herbs and psychic powers from their elven friends. As regards the death of Merlin, his imprisonment in a 'Glass Tower', which some accounts call an observatory, links him with the stellar lore of the Elder Gods and watchers and marks him out as their kin.

Patriarchal propaganda over the centuries has demonised, degraded and debased the myths of both Lilith and her consort Lucifer. Esoteric concepts such as the marriages between humans and the elven race have been deliberately misunderstood and misinterpreted as evil pacts with anti-human diabolical agencies. In fact these interventions in our planetary evolution have assisted the human race to progress and develop both spiritually and materially. These contacts have also helped to keep alive the pure flame of wisdom and knowledge first passed to humanity by the Elder Ones aeons ago.



Chapter Eleven

The Black Bull of the Golden Horns

"There is a secret conclave of magical practice, an astral sodality of sentient power-zones, whose purpose is to manifest and transmit the energies of stellar gnosis: to open the Doorways of Heaven within the Circles of Earth" -
Alagos Dhufi -qarren Khidir

It is evident that the transmission of the Luciferian tradition, the Cainite mythos and the arcane lore of the fallen angels have survived through the beliefs and practices of historical and traditional witchcraft. Its modern practitioners have claimed that the Craft represents an ancient magico-religious heritage descended from the shamanism of our prehistoric ancestors. Obviously an unbroken and continuous tradition from ancient times is impossible to prove, but there is evidence for shamanic elements in the medieval accounts of witchcraft. For instance, the use of animal masks in the Craft - a ritual practice that survives today in traditional covens - is one atavistic aspect dating back to the worship of bestial gods in primitive times. Also, although it is difficult to prove the pre-existence of modern witchcraft survivals dating back more than two hundred years, there is evidence that (some branches of) the traditional or so-called 'Old Craft' has inherited the antediluvian stellar wisdom taught to early humans by the Elder Gods.

Essentially the Old Craft has inherited a debased and corrupted inheritance of symbols and beliefs from the trafficking with 'Those from Outside', which has been filtered through many historical periods and different esoteric traditions. As Paul Huson said: "...our present day witch magic is decadent. A patchwork quilt of historical odds and ends, religious flotsam..." (1970:18) This survival is at its most potent in the genetic and spiritual patterning of those individuals who astrally bear the secret mark - the so-called Mark of Cain or Mark of Set. This mark is a symbol of their magical inheritance as 'the people of the serpent'. They are the true members of the 'witch blood', inherited (rarely) physically or through succeeding soul incarnation. These bearers of the 'faery blood' or the 'elven blood' still believe that despite "the distortions of the last sixty centuries, there still remains at the centre [of the Craft] a spark of that mysterious dark angelic fire which first breathed life into the clay of this world." (Huson 1970:18)

The Horned God of the witches, variously identified with Cernunnos, Pan, Janus, Dianus, Herne and Puck, was popularly known as the Dark Satyr or Man in Black in the medieval witches sabbath. He is linked with Sutekh-Set, with the Yezedic Shaitan, with the Islamic lord of the djinns Eblis or Iblis, the Greek Lucifer and the Hebrew Azazel. The Horned One of the Sabbatic Craft is the Great Serpent of Light who guides his disciples to the gnosis of the Supreme Awakening and the ultimate goal of unity with the Godhead.

As a horned divinity the god of the modern revivalist witches is almost exclusively represented as the Gaulish stag god Cernunnos. In the past however the God was also represented in the zoomorphic form of a black dog, a cat, a goat, a ram and a bull. It is the last animal form we wish to examine here for it has interesting links with the ancient Luciferian tradition. The worship of the bull god has a very old history. In the *Epic of Gilgamesh* there is a mention of the Bull of

Heaven. When King Gilgamesh refused the advances of Ishtar she sent this mythic creature to destroy his city. Also Gilgamesh's friend, Enkidu, is described as 'half bull, half man'. The Babylonian star god Marduk was known as the Bull of Light and is described having a "body filled with blazing fire, he set the lightning in front of him, he rode the storm chariot." In the Canaanite religion Baal as the storm and thunder god was the bull who 'mounts the clouds'. The Golden Calf or bull worshipped by the dissident Hebrews in the desert was probably an effigy of Baal. In the Hindu myths the bull was sacred to the god of creation and destruction, Shiva. In Egypt the sacred bull was Apis and it was said he was conceived by a bolt of lightning. It was considered to be the animal form of the primeval creator god Ptah.

In the Greco-Cretan tradition there is the Minotaur, a mythical creature that is half bull and half human. King Minos of Crete asked the Poseidon for a sacrificial gift worthy to offer to the Gods. The sea god gave the king a magnificent white bull and Minos was so impressed by this animal that he decided to keep it for himself. Poseidon in revenge for this slight to the Gods caused the king's wife Pasiphae to fall in love with the bull. So consumed with desire was the queen that she persuaded the master craftsman Daedalus to make a full size image of a cow. She concealed herself within this in order to facilitate sexual intercourse with the bull.

Pasiphae means 'she who shines over' and may be a reference to the moon. The cow is a lunar animal and it mates with the bull representing the solar phallic force. Minos may have been the generic name for the priest-kings who served the moon goddess. As a result of this *hieros gamos* or 'sacred marriage' of the bull and cow the Minotauros was born. Due to its fierceness, King Minos ordered Daedalus to construct a labyrinth in which it was imprisoned. Every nine years the Athenians sent seven of their best young men as a tribute to Crete and they were sacrificed to the bull god. In the famous

legend the daughter of Minos, Ariadne, fell in love one of these young men called Theseus. She helped him to kill the Minotaur and retrace his steps out of the labyrinth using a clew or ball of thread. Ariadne represents the primordial spider goddess of fate and death whose symbols were the labrys or double bladed sacrificial axe and the coiling snake.

In Bronze Age Europe the worship of the bull god was widespread. It represented the primary symbol of masculine virility and potency as one of the zoomorphs of the solar life force and the storm and thunder god. In Bronze Age petroglyphs images of the bull are portrayed alongside solar wheels and discs. In the Iron Age bull imagery is equally common. To the Celtic-speaking peoples of Europe the bull god was associated with the sun, thunder, the sky and fire. A bronze mace found at Willingham Fen in Cambridgeshire depicts a triple horned bull's head with a figure of a youthful god holding a thunderbolt. He is accompanied by a solar wheel surmounted by an eagle, the sacred bird of the Indo-European celestial god.

As A. Basham says in his *Origin and Development of Classical Hinduism* (Beacon Press 1989) in relation to the early Indus valley civilisation in what is now modern Pakistan: "The Mother Goddess and the Sacred Bull, representing the fertilising sky, were common to early agriculturists throughout Euroasia. They are the main elements of a cult designed to insure the fertility of crops, herds and humans." The ancient Vedic thunder god Indra was conceived of in his bull aspect as Pajanya as releaser of tehr ains. In his ithyphallic role as the seminal impregnator of the earth-womb he was Vayra, or the adamantine thunderbolt. The Indo-Iranian cultus of the Mithraic taurine cosmogeny and the Altaic worship of the 'Black Bull in the north', who brings the fertilising rains, are equally relevant as cognate types.

In Northern Europe, cattle were always highly prized as indicators of wealth and tribal prestige as evidenced by the great offerings of sacrificed bulls made in the Romano-British period. These included the classic sacrifices of white bulls in sacred groves during the mistletoe-gathering rituals of the druids. Images of a horned bull god, often with a horned serpent, are frequently found in Britain at this period and are more common than antlered stag gods. The bull god also appears with 'Cernunnos' on the famous Celto-Thracian Gundestrup cauldron and the relief at Rheims. At Trier and Paris the bull is depicted with three cranes perched on his back. Thus linking him with the labyrinth geranos or 'crane dance' performed by the Lame God. The horned god of the Brigantes of northern England, north Wales and the Midlands was also imaged as a ram or bull as the consort of Brighde or Brigid, 'The Great Queen' or 'Mother of the Gods'.

These are but a few of the many overt traces of the bull cult in the popular pagan religions of Europe. However beneath these external signs lies a deeper, and perhaps less visible, strata of mystery in which the image of the bull assumes a particularly portentous majesty as the embodiment of the secrets of eternity, Time and the celestial precession of the equinoxes. These aspects are preserved within a complex of ancient folk rites, riotous ritual processions and masked frenzies. These in turn relate obliquely to the *Via Liminalis*, the archaic cultus of misrule and the praeterhuman arcana enacted at the witches sabbath. In fact within the Traditional Craft the bull assumes a mystical role as yet unsuspected by those who are beyond the pale of the Faith.

The Dark Bull of misrule belongs to the eldritch complex of ceremonial 'charivaris' 'rough musicking', therionthropic guizing and unruly cultic and ritualistic émasques of the Hunt of Hell or Wild Chase. These typify the numinous liminal node of the Twelve Nights at midwinter as the 'time between the times', the reversion to the primeval at-one-ment



in which all the profane dualistic distinction between world-stats and forms are mystically void and null. Inbetween the past, present and future, at the Bull's Noon or witching hour when the clock chimes thirteen the mesocosmic year dawns. Then is the dissolution of the bounds (boundaries) dividing the quick and the dead, the human and the non-human, and the phenomenon and noumenon. This, as scholars such as Carlos Ginzburg, Mircea Eliade and Peter Hans Duerr and others have seen, provides irrefragable thematic connection with the inner mysteries of the Sabbatic witch cult and the whole maniacal charivari tradition on folk ritual.

The midwinter Saturnalia is the temporary recovery of the paradisaical foretime of King Saturnus or Chronos, the primordial First Time. Hence the first sign of the Greco-Latin alphabet is Alpha or Apis representing the ox-bull of Sator, the Sower of the seminal stoiceia spermatikon in the field of Time. (Saturn is the deity of both agriculture and Time) The constellation of Ursa Major, the Great Bear or The Plough, is intimately linked with the extratemporal Opener of the Way and the Wild Hunt mythos. In Europe the Wild Hunt is sometimes known in folk tradition as Cain's Hunt. It is interesting also that in Egypt the Plough was called Khepesh or the Golden Bull and it was the trans-stellar seat and birth origin of Set. The planet Saturn was actually called the 'Bull of Heaven' by the Egyptian astronomer-priests. In ancient Persia the seven stars of Ursa Major were envisioned as the 'Seven pole Guardians of Heaven' and imaged as robed human figures with black bull faces, golden horns and crown diadems carrying golden sceptres. The Persian god of light Mithras also appeared bearing the golden haunches of a young bull. This represented the meshtyw adze employed in the Egyptian 'Opening the Mouth' ceremony. It actually denoted the opening of the cranial suture, or passage through the Pole Star, to release the soul.

According to the teachings of the NeoPlatonists like Plotinus the primal realm of Saturnus represented the blissful plenaria of Nous, the Pure Mind of the Divine. This was the immortal and unchanging realm of Platonic 'Ideas': "That archetypal world is the true Golden Age, Age of Kronos....for here is contained all that is immortal; nothing here but is Divine Mind" (Enneads V:4) This is the Divine Sabbath (Shabattu, Zabat, Shabbathai - the sphere of Saturn) in which the Bull Horned one of old was Lord epitomising the Ecstatic Mind of Misrule. The Old One is the liminal Lord of Eternity and Time and he presides, beyond the circuits of temporal becoming, over the unwearying circumpolar stars which describe the vast revolutions of the precessional cycle or Platonic Year. In certain old strains of the witch faith in England the Charivari of the Dark Bull resumes this atemporal state at Saturnalia. It brings the Blessing of Misrule to the darkened wintry world in strange and disquieting ways. It is probably no coincidence that the master of ceremonies at the midwinter Mari Llywd folk custom in south and west Wales carried a ceremonial mace topped with a bull's head. Old Father Saturn still rules the midwinter revels.

In the 7th century CE Theodore the Greek, sent by Rome to be the new archbishop of Canterbury and eradicate the heathen revival in Anglo-Saxon England after the abject failure of Augustine's earlier papal mission, issued strict prohibitions about midwinter guising. He put a strict prohibition on those who romped wildly in stag and bull masks at 'the kalends of January', Yule by the reckoning of the Old Calendar. Despite such rulings the Old One, in the form of the Christmas Bull, survived in the Cotswolds and the West Country until at least before the First World War in the last century. The Christmas Bull was a man either wearing or holding on a pole above his head a bull's mask or head. His body was concealed under an actual bullskin, a white sheet or a cloak made of sacking. One of the most famous of these was

the so-called Dorset Ooser, a mask made of painted wood with real bull's horns. This was in regular use every Christmastide around the village of Melbury Osmond, until it was allegedly stolen from its hereditary owner around 1900. It is said to have ended stored in the attic of a house in Dorchester where it gradually rotted away.

In Gloucestershire the Christmas Bull was known as The Broad. It was accompanied by a retinue carrying a wassail bowl decorated with red ribbons and evergreen sprigs. One of the attendants of the Bull in Tetbury carried a small fir tree in a pot hung with red and white rags. This presumably represented, like the Christmas Tree, the Arbor Mundi or World Tree, the axis of the cosmos, which was often decorated on top with the Pole Star. The appearance of the Yule Bull in the Christmas and New Year mumming plays is interesting for its connects with witchcraft. For instance in a Victorian play the 18th century figure known as Captain Calftail says: "*I'll go put on my devilish robes - I mean my Christmas calfis suit - and then walk in the woods....and come like like some hobgoblin.*" The so-called Godiva (Godgyfu or 'gift of God' - an euphemism for sacrifice) procession at Southam, a village near Coventry, featured a folk character called Old Brazen Face who was a man wearing a bull's mask. Huson relates that the witch magister or master may sometimes entirely cover his head with a metal mask or helmet in rituals. Hence, he says, "the comic epithet for the magister, 'Old Brazen Nose'" (1970:215). In folk tradition 'Old Brazen Face' was a nick-name for the sun. During the witch trials Pierre de Lancre reported that the Devil appeared to the witches of Tournelle as 'a great black bull'. Thomas Ady in his book *A Candle in the Darke* (1656) describes an Essex cunning man of trick-erish proclivities conjuring the Dark One for the benefit of an awestruck farmer who had consulted him. A colleague of the cunning man duly appeared "covered over with a bull's hide and a pair of horns on his head."

From the Mithraeums of Roman Britain to the Yuletide masquerades of the West Country, from the Setian star cult of Ancient Egypt to the masked processions of the *Beouf Gras* in medieval Paris, the Black Bull with the Golden Horns is the eternal emblem of the Saturnalian Mysteries. Saturn's delirious worshippers rage in atavistic rapture by torchlight, drunk on the sacramental wine and reeling to the drums and horn blasts, through frozen midwinter village streets under the cold northern stars.

The witches sabbath in the medieval period embodied an antinomian mysteryiosophy involving the total subversion or reversal of habitual objective reality states. It was a breaking of the bounds of normality in order to bring about gnostic enlightenment. This translated itself in social terms into an ethos of misrule and rebellion against the false authority of the profane world powers. In 1961, writing under the nom-de-plume of 'Arkon Daraul', the late Sayed Idries Shah claimed that the European medieval witch cult had been heavily influenced by Arabian sources. This allegedly occurred during the period from the 7th to 14th centuries when Spain and North Africa were under Moorish influence. It may have been one of the ways in which the Luciferian gnosis was transmitted to Europe from the Middle East.

This Arab influence, says Shah, came from wandering bands of ascetics called the Tow Horned or Double Horned cult by the Islamic authorities who attempted to suppress them. They were initiated into the cult by having a wound inflicted on their body that left a scar, similar to the so-called *diabolo stigmata* or Devil's mark of the European witches. The ritual knife used in the scarring ceremony was called aldhhamme or 'bloodletter'. Their rituals involved widdershins dancing in a circle to raise magical power accompanied by drumming, reciting Muslim prayers backwards and invoking their god who was called El Aswad, the Black Man. His staff of office had two horns made of brass surmounting it. Nocturnal

ceremonies were held 'where two paths crossed' and these meetings were called Zabbats, 'the forceful or powerful one'. They worshipped their god as Raban or Rabanna (Lord) and he was sometimes represented as a blacksmith.

In the Atlas mountains of Morocco this cult was followed by the mysterious blue-eyed Berbers who are known as the followers of the Horned One. The chief of this cult taught his followers how to achieve a state of psychic drunkenness through the use of wine (possibly with added narcotics) in which they gained magical powers. Their divine leader is known as Dhulqarnen, or the 'Two Horned Lord'. He is also known as the Lord of the Two Centuries because he allegedly reincarnates on Earth for period of a hundred years at a time. When he incarnates he remains earthbound as a guiding spirit to the cult for another hundred years before being reborn as one of the 'men of perfection'.

There are obvious similarities between this North African Two Horned cult and the medieval witchcraft of Europe. E.W. Liddell has also claimed that the Moors and returning Christian crusaders introduced aspects of the Saracen mystery schools into southern Europe and this influenced historical witchcraft. These elements allegedly included Luciferian doctrines and techniques of sexual magick. These Arab sorcerors formed themselves into a clandestine brotherhood that, combined with pagan survivals, allegedly created the medieval witch cult.

The Moorish magicians communed with spirits, controlled elemental servitors, charmed animals, read the future and magically altered events. They also taught their white students that each person was their own god/dess and the knowledge inherent within could unite them with the Supreme God of the universe. 1994: 78-81 and 133-137) A similar view was confirmed by the occultist Rollo Ahmed in his book *The Black Arts* (1936) in which he states: "Another



effect of the Crusades was the mingling of Eastern and Western ideas and beliefs; men who were prisoners of the Saracens in particular bring back the theories and practices of Oriental magic, upon which much of the current witchcraft came to be based."

What public evidence can be cited today for the survival of bull-masked god in the Traditional Craft? In her book *ABC of Witchcraft* (Robert Hale 1973), the late Doreen Valiente told the strange story of the head of Atho, which she claims represented the horned god of witchcraft. This cult image had been owned by a Norfolk antique dealer called Raymond Howard, who for a time was associated with the traditional witch Charles Cardell, rogue publisher of the Gardnerian Book of Shadows in 1964. Howard said he had inherited the image from an old gypsy witch in the 1930s. Unfortunately after it was shown on television in 1967 it was stolen from his shop and has never been seen since.

The head of Atho, as depicted in a drawing in Valiente's book, was made of oak and had bull's horns inset with silver and jewels. The horns were also decorated with zodiacal sigils and on the brow was a five-ringed circle. The nose was in the shape of a chalice inscribed with a pentagram. On the bust was an anthromorphic figure with ritually upraised arms flanked by twin serpents. Other mystical signs on this object included the seven pointed star (*Ursa Major*), the waxing and waning lunar crescents and the eight spoked sun wheel of the seasons and airts. The image of Atho resumes the entire symbolism of the bull-masked god of Romany witchcraft and the bull cultus within the Saturnalian mysteries of the traditional chovihani or gypsy shaman.

The gypsy influence in the Craft probably provides a clue to the peculiar nomenclature which identify the Bull Horned One as Asmoday or Asmodeus during the 'ritual in transfigured time' at the Saturnalia. In the 12th century CE

Testamenta Salomonis, Asmodeus is described as the power ruling over the Wain, the septentrional stars of Ursa Major, which as we saw earlier has extensive significance to the divine archetype of the Black Bull with Golden Horns. In the medieval grimoires, such as the *Key of Solomon*, Asmodeus is described as a triple faced daemon with the visages of a man, bull and ram. In Rabbinical lore he is the issue of the incestuous relationship between the blacksmith Tubal Cain and his weaver sister Naamah. These two are revered in esoteric Masonry and in some branches of the Traditional Craft as hypostases or emanations of the Lord and Lady; Azazel-Lucifer and Lilith as the Horned One and the Black Mother.

The gypsies also worshipped the fire god of the forge, Tubalo, and it is therefore possible that in Atho we have the Romany version of his son Asmodeus, imaged as the Bull Masked One as the god of the witches. This whole body of arcane lore was fed by the tributary streams from the magian teachings of the Indo-Iranian mysteries, for Asmodeus beyond his demonic image is Aezhmaif Daeva. The secrets of daeva worship amongst the Median sorcerors survived underground after the Zoroastrian reforms. This was particularly in the crypt-temples of the Mithraic priesthood where the ancient one, Deo Arimanio, still received worship as Aion, the lion-headed Lord of Unbounded Time. These traces of Persian gnosticism travelled far and wide with the Jewish and gypsy diaspora and were also foundational to the whole cultus of Hermetic angelology and gnostic magia. It also belongs to a secret body of lore that bridges ancestral witchery and the high gnosis of angelic magick. Herein lies the most esoteric aspect of the cult of the Dark Bull as popularly expressed in rural folklore and country witchcraft.

Chapter Twelve

The Arte of Hermes

"Pure philosophy is spiritual striving, through constant contemplation to attain true knowledge" - Hermes

One of the major mythical figures who unites classical paganism and medieval magick, or theurgy, with the Luciferian tradition is Hermes Trismegistus or Thrice Greatest. Dr Frances Yates says: "A large literature in Greek developed under the name of *Hermes Trismegistus* concerned with astrology and the occult sciences, with the secret virtue of plants and stones and the sympathetic magic based on knowledge of such virtues, with the making of talismans for drawing down the power of the stars, and so on." (1969:2) This naturia magia or natural magick is exactly the same occult knowledge that the fallen angels imparted to early humans.

Who then was Hermes and how did he become transformed into a figure who had such an important influence on medieval and Renaissance magick? Originally in his native Greece Hermes was a fairly primitive deity. His origins predate the later Olympian pantheon, although he was successfully adopted into it unlike some other early deities. It has been claimed that he can be traced back to Neolithic times and he has his roots in the worship of earth spirits believed to inhabit caves. He is also associated with tree worship and the nymphs who presided over sacred groves and springs. He was probably also an early pastoral god of the flocks worshipped

by farmers and nomadic herdsmen. In early times Hermes was crudely represented as a phallic pillar or stone and this was sometimes carved with his bearded face and genitalia. These herms, as they were called, were erected at crossroads and peasants left cheese, bread and jugs of wine as offerings to the god. Passing travellers consumed these offerings and in turn left coins before continuing their journeys. Hermes' name comes from the cairns or heaps of stones that were first put by these crossroad shrines.

In his later manifestations, Hermes became the patron deity of merchants, liars, thieves, diplomats and travellers. Today he is also probably the patron deity of politicians. He is the master of the written and spoken word and a trickster, but also a skilled craftsman. When he was accepted into the Olympian pantheon he became the father of the goat-god Pan. Zeus also appointed him as the angelos messenger of the Gods. As the Roman Mercurius or Mercury he was equipped with a winged helmet and winged sandals. In this role he also became a psychopomps or guide of the dead known as 'the companion of the black night'. Hermes is the pagan form of the archangel Raphael and they were (and are) invoked by magicians seeking to communicate between the earthly and heavenly realms. As the ruler of the astrological sign of Gemini he has rulership over trade and commerce, journalism and all forms of communication. He acts as a mediator between the polarities of the male and female energies and is a companion to the goddess Venus.

Hermes' primary symbol is the caduceus wand, which may have originated in the staff used to herd cattle, goats and sheep or the phallic herm or standing stone. One other interpretation is that it was a 'talking stick' passed around a tribal gathering so everyone present had the chance to speak while they held it. On the esoteric level the caduceus symbolises Hermes' androgynous nature. The two snakes entwined around it are the solar (male) and lunar (female)

energies and also represent the kundalini or serpent force. The wand or staff is the human spinal column, which carries the serpent or dragon force to the brain. By this magical process the Third Eye, or pineal gland, is activated and the magus obtains psychic powers, and at the highest level, spiritual illumination. In the Luciferian tradition the Third Eye is the emerald stone that fell from Lucifer's brow. It also relates to the Mark of Cain worn astrally by those of the 'witch blood'. Significantly, Lilith Babellon has said: *"Hermes is the rebel angel, that impulse of the mind which caused humankind to turn their energies towards arts and crafts."*

When they colonised Egypt the Greeks identified their Hermes with the Egyptian god of wisdom, Tethuti or Thoth. Cicero says that Hermes had to flee to Egypt after killing the many-eyed god Argus, who was transformed by Hera-Juno into a peacock. Hermes then gave the Egyptian people their 'laws and letters' and was given the name of Thoth. In a reference to the *Books of Thoth*, a 4th century Christian writer, Lactatius, a tutor in the household of Emperor Constantine the Great, described him as 'thrice greatest'. This was a term used to signify that he knew all the knowledge of the world. Lactatius claims that Thoth-Hermes was originally a mortal man, but he was also of 'high antiquity' (very old) and was deeply versed in every kind of art and science. Hermes also wrote many books dealing with the 'gnosis of all things divine'. Of course, the most famous of these *Books of Thoth* was supposed to be the Tarot, but it is likely this fanciful idea was invented by 18th century occultists. Hermes was also named as an ancient pharaoh of Egypt who taught the early natives writing, astronomy and mathematics.

In Egyptian mythology Thoth was a pre-dynastic god who seems to have been on Earth long before the arrival of Isis and Osiris and his divine family. Thoth and the Bennu bird, the Egyptian phoenix or ibis who laid the egg of creation, are

said to have arrived here at the same time. The ibis was the original form of Thoth and was later adopted as his sacred bird. In Sabaean lore Thoth was represented as Set-Anubis and as Sirius, the dog star. Both Thoth-Anubis and Hermes had dogs and monkeys as their sacred animals. The Greek historian Herodotus said that baboons were Thoth's sacred animals because they were time-keepers i.e. the female ape when menstruating emitted nocturnal howls at the moment of lunation. (Grant 1994:49)

In *The Hermetica* it states: "They [Osiris and Isis] will get knowledge of all my hidden writings and discern their meaning and some of these writings they will keep to themselves, but such of them as tend to the benefit of mortal man they will inscribe on slabs and obelisks." Hermes inscribed his secrets on obelisks and tablets, which he then hid from sight to be discovered by future generations. The most famous of these was the Emerald Tablet containing the famous Hermetic axiom "That which is below is as that which is below" or simply "As above - so below". This refers to the world as a microcosmos of the macrocosm or universe and it underpinned the concept of magical correspondences. Allegedly the Emerald Tablet was based on the Pillars of Seth-Enoch-Noah-Tubal Cain, which Hermes found in a cave.

It was said that Hermes-Thoth possessed all the secret knowledge in the history of the world on 36,535 scrolls. These were hidden for future discovery by 'one who was worthy', who would use this knowledge to benefit the progress of humanity. Some occultists believe that these documents are concealed in a 'secret chamber' either in the Great Pyramid of Giza or in the famed Hall of Records under the Sphinx. Today archaeologists are making serious attempts to locate these mythical hoards of ancient wisdom, which they believe actually exist on the physical level.

In the Old Charges of Freemasonry Hermes is described as a philosopher, king and priest from Egypt. He is also grandson to Cush, who was the grandfather of Noah. The Old Charges say that Hermes was an astronomer responsible for first dividing the day into twelve hour periods and the zodiac into twelve signs. He also invented writing and 'divers science'. Hermes was also descended from the Titan called Atlas and from Prometheus who stole fire from Heaven. These Masonic views of Hermes provide more information to suggest that he was basically of a Luciferian nature and an important figure in our journey of discovery into the mysteries of the Fallen Ones.

In the middle of the 16th century a manuscript written in Greek was brought to Florence in northern Italy by a Macedonian monk. This monk was an agent employed by Cosimo de Medici to hunt down rare historical documents. The manuscript he presented to his patron was a copy of the *Corpus Hermeticum* allegedly authored by Hermes. It was translated into Latin from the Greek and the belief at the time was that originally it had been written in Egyptian hieroglyphics. In fact the *Corpus* was a collection of gnostic texts that was probably written down in Alexandria in the early centuries CE.

In the teachings of Hermes as presented in the *Corpus Hermitica* presented the nature of Godhead as "hidden yet obvious in everything.... He is the unity of all things, so we must know Him by all names and call everything God."

This is a pantheistic world-view that is very similar to modern neo-pagan beliefs. However, the Hermetic doctrine also has a gnostic dimension as they describe the luminous Word of God or Logos appearing out of the darkness as a son of God. Cellanius said that Hermes called the sun 'the invisible god' and the ruler of the universe. (*Harmonica Macrocosmia* 1660). There is also mention of the Demiurge,



The Emerald Tablets of Hermes

described as a god of fire, who created the seven governors - the angelic regents of the seven classical planets.

In the *Hermetica* an entity called Pimander appears in a dream to Hermes and instructs him in the nature of God and his relationship to humanity. Pimander tells Hermes that to become a spiritual being he must 'know himself' because 'he who knows himself goes towards himself'. Pimander says that only a man (a human being) who has intellect can thus know himself. This is the essence of the gnosis or self-knowledge of the Divine expressed through the inner teachings of the Luciferian tradition. It is summed up by the words carved above the entrance to the Delphic oracle: "*Man know thyself, and you shall know the Gods*".

The Hermetic doctrine also implies that the Cosmic Creator, the Supreme Being, the God of the Gods, was not responsible for the creation of the world. That was the task of the Demiurge or Son of God and the seven governors he created. In the *Corpus Hermitica*: "*Adam is more than human, he is divine and belongs to the race of star demons, the divinely created governors....He is even said to be the 'brother' of the creative Word - Demiurge - son of God, the 'second god' who moves the star.*" (Yates 1969:27) In the *Book of Lumiel*, an esoteric and unpublished manuscript circulated by the Order of the Morning Star, Adam and Eve were the leaders of the so-called 'ray people' and of a purely non-material nature. Also the Garden of Eden did not exist on the physical world, but was on the spiritual plane. The fall of humanity was in fact the fall of a non-physical race from spirit into matter. The *Book of Lumiel* goes on to tell how the fallen 'ray people' mated with primitive humans. From this mating came the giants or Titans. As a result of these events Lucifer was blamed, as the angel of the intellect, for meddling in human affairs, and he was banished from the heavenly realm.

Where did the copy of the *Hermetica* taken by the Greek monk to Italy come from? Suspicion points to the legendary city of Harran founded 4,000 years ago in Mesopotamia and said to be the Biblical city of Ur. Harran was colonised by the Assyrians and for many centuries was a centre for the worship of their moon god Sin. Harran was also a city inhabited by many Sabaeans or star worshippers and in the 6th century CE they revered Orion as the 'Lord of Dogs'. Its inhabitants were practising pagans until as late as the 13th century CE, when the city was destroyed by the Mongol hordes. As well as the *Corpus Hermetica*, the Harranites also possessed many other Greek manuscripts on alchemy and medicine, which their elders had translated into Arabic. The Sabaeans from Harran made frequent pilgrimages to Egypt to worship the pyramids as they believed they were built by the ancient star gods. This has suggested to some writers that they knew about the ancient stellar lore of the Egyptians and the astronomical secrets of the pyramids. (Gilbert 2000: 80)

In the 8th century the Muslim Caliph Umar II founded a university in Harran and this attracted Hermeticists from Alexandria. These occultists seem to have been fairly elitist for they refused to let anyone into their secrets, except those who had been initiated in case their knowledge of the arts and sciences was debased by the vulgar. Some of these magi even claimed to be directly descended from Hermes Thrice-Greatest. They also claim to have written the *Books of Edris*, the Muslim name for Enoch, who they identified with Hermes. This identification between Hermes and Enoch led to some Renaissance occultists believing that the *Hermetica* was antediluvian in origin. These Hermeticists constructed temples 'dedicated to the spirits' and 'buildings of magical wisdom'. Some left Harran and travelled eastward to India and China spreading the gospel of Hermes.

A second class of occultists in Harran specifically called themselves the 'Brothers of Hermes' and were guardians of the

gnosis that one early 18th century writer said "they preserved from generation to generation, till our days." A third group claimed to be descended from Hermes' sister, who was called Theodosia Trismegistus. They 'intermixed with some strangers' and their knowledge was in that way passed to outsiders. The fourth class were called 'walkers' and they consisted of strangers who had mingled with 'the children of Hermes'. It was they, probably native Sabaeans and Harranites, who had forsaken the worship of Allah and instead worshipped the stars and constellations.

There is evidence that during the Crusades Christian knights visited Harran. The Knights Templar certainly occupied nearby Edessa (one of the cities allegedly built by Nimrod). There is also a Christian chapel in Harran that is of crusader design. It stands next to a Muslim mosque and the two buildings share a common entrance hall. Wiccan writer Donald Hudson Frew has seen this as an example of the remarkable degree of religious tolerance in Harran. It was a place where paganism, Hermeticism, Islam and Christianity survived quite happily alongside each other.

Drew, writing in the American journal *The Pomegranate* (February 2000), seems to think that NeoPlatonism, founded by Plotinus in the 3rd century CE, had an important influence on the Hermetic tradition in Harran. He refers to Plotinus' theory of the One from whom all being emanates from a hierarchy consisting of mind (the Demiurge and the Gods), souls (The Daemons) and finally matter. According to Plotinus "all things are always both emanating and returning to the One and exist simultaneously at all levels of the hierarchy." Many of the NeoPlatonists synthesized the worship of the pagan gods and were devotees of the mysteries of Mithras and Isis. The 4th century NeoPlatonist Macrobius attempted to reconcile all the pagan religions. He also claimed that all the gods were aspects of the sun god and all the goddesses were aspects of the moon goddess and they

were united in the One. This view was modified by the 20th century occultist Dion Fortune who famously said: "All the Gods are one God, and all the Goddesses are one Goddess". This idea has been taken up by many modern Wiccans who do not seem to understand that it does not relate to the witch god and witch goddess as they are specific deities.

In his article Drew refers to Plotinus' pupil, Iamblichus, who favoured the approach to the One called 'God making' or theurgy. This consisted of magical rituals to contact God and its sources included the *Hermetica*, material from Greek magical papyri and the Chaldean oracles that were believed to originate with Hecate and other deities. It was credited to the 2nd century CE NeoPlatonic magus Julianus, who edited and compiled the Chaldean *Oracles of Zoroaster*. He was credited with awesome magical powers including the ability to call down the Gods, control the weather and spirit travel in astral form. This form of theurgy focused on two separate forms of 'God making', possession by the deity and the manufacture of statues or images that could be animated by spirits or gods. It is said that when the Academa in Athens closed in the 6th century CE many NeoPlatonists went to Harran. There they founded a new academy which lasted for the next six hundred years.

It is significant that the Emperor Julian, known popularly as the Apostate because he tried to revive paganism after Christianity was accepted as the official religion of the Roman Empire, visited Harran in 363 CE. While in the city Julian consulted the oracles at the temple of the moon god. He was warned of coming disaster, but the emperor ignored the warning. In his next battle he was killed by a Christian assassin among the ranks of his army. His body was carried through Harran and the city was the only one in the Roman Empire to declare public mourning for his death.

The Hermetic tradition, as it was expressed in the Renaissance has been described as a mixture of paganism, Gnosticism and ceremonial magick. The magical aspects came from a work called The Picatrix written in the 12th century from Arabic sources. It is believed to have been of Sabaeon origin and possibly came from Harran. It deals principally with the making of talismans, but its central theme is the forced descent of spiritus (spirit) into materia (matter). It also lists the magical images of the planetary spirits and provides information on the magical correspondences required to evoke them. In fact it was one of the most complete grimoires of practical magick.

Writing about Hermes Trismegistus, and the fact he was often associated with secret societies, Paris (1990) makes the following point: "*The famous secrets of esoteric groups are not so much secrets as rituals by which the uninitiated are brought to a certain level of consciousness where they can understand something hitherto unavailable to their awareness. Most of the time the secret is nothing other than the ability to see what is already there, which is the goal of initiation.*"

This, simply put, is the hidden key to understanding both the Hermetic and Luciferian traditions, and how they are linked together through the mythical figure of Hermes-Thoth. Its ultimate goal is summed up by Pythagoras in the words: "*Having divested thyself of thy mortal body, thou arrivest at the most pure Aether, thou shalt be a god, immortal, incorruptible, and death shall have no more dominion over thee....*"

Chapter Thirteen

The Serpent & the Tree

"And ye shall be as wise as serpents" Jesus

Those of us who were raised as Christians or Jews were taught the Hebrew creation myth described in Genesis as children featuring the Garden of Eden. It is a myth that was probably borrowed by the Hebrew scribes from the Sumerian and Babylonian cultures. Eden means a place of delight and pleasure and it refers to an earthly paradise or a walled-in park or enclosure. In ancient Akkadian it has the meaning of a terrace and refers to a raised platform used for planting flowers or crops. Feminist writers have claimed that Eve was the first gardener and it was Neolithic women in prehistoric Mesopotamia who first began to cultivate plants, irrigate land and enclose areas of land as gardens for growing vegetables, fruit and medicinal plants.

Other writers, such as Andrew Collins, have suggested that agriculture and horticulture were taught to early Middle Eastern women by an elder race called the Watchers. Collins has gone so far as to describe Eden as a Watcher settlement organised into productive gardens, orchards, cultivated terraces, schools and astronomical observatories. He has sited it in the Kurdistan-Iraq area. (Collins 1996)

Allegedly these Neolithic women developed irrigation techniques and fencing to keep out cattle and sheep using acacia bushes and later wooden stakes. They also cultivated and

domesticated wild flowers. In the process they created new species and hybrids including roses. The Persian word gul meaning a rose is apparently pre-Indo-European in origin. Gardens exclusively growing flowers were first known in Assyria and Babylon, hence the famous hanging gardens of Babylon. Flower gardens were planted near to houses to take advantage of their scent. They were also used for relaxation, alfresco meals and as religious shrines.

In 1998 scientists claimed to have found evidence of the origins of civilisation on the Kurdish border in the mountains of south-east Turkey. DNA analysis of the wild wheat growing in south-west Asia enabled the scientists to trace its genetic origins back 9,000 years to that area. It was one of the so-called founder crops that enabled early humans to change from being nomadic hunter-gatherers to settled farmers. This dramatic cultural and social changes was the precursor of organised society with the rise of rulers, bureaucrats, scribes, soldiers and craftspeople who lived in permanent settlements.

This discovery supports the contemporary idea that a smallish group of humans tamed wild plants and exported their agricultural techniques and knowledge of husbandry elsewhere. It is further claimed that in a period of only a few hundred years early humans made the radical transition from hunting-gathering and harvesting wild plants to cultivating domesticated crops as farmers. When Cain was exiled to the land of Nod east of Eden for killing his brother Abel it is said his descendants became the first farmers, potters, metalsmiths and city builders. Some writers have identified them with the Sumerians and certainly the similarities between *Genesis* and their creation and Flood myths is striking. The whole Cain and Abel story could be seen as the mythic account of the transition from nomads of the Neolithic Age and the settled communities of the early Bronze Age with its superior technology.

In the Biblical story it says that a river went out of Eden to water the garden; and from thence it was parted, and became into four heads. (*Genesis* 2:10) The symbolism of the river running through Eden to irrigate it and their parting into four streams is highly symbolic. It depicts the emanation of the stream of life from the Source and how it divides and branches into a variety of different forms. The scribes who wrote down the original creation myth that ended up in *Genesis* knew that life, animate and inanimate, was a visible delineation of the cosmic principle or life force. They were also the visible manifestation of the Universal Soul working through the physical universe to give itself concrete expression. They were the ideas of the Divine Mind crystallised into material forms. The Cosmic Creator, Grand Architect of the Universe, the God behind the Gods, first formed in this divine mind the archetypal shape of things to come, Thus forming an ideal pattern that was to later manifest in the physical universe through the seven governors.

The creation myth of Eden includes the story of the Fall when Eve was tempted by the serpent and ate the forbidden fruit of the Tree of the Knowledge of Good and Evil. According to the Bible: The Lord God said, Behold, the man is become *as one of us*, to know good and evil (our underlining). Because of this event the first humans emerged from their state of innocence and realised they were naked. (i.e. discovered physical sex). Because Eve had disobeyed Yahweh the first couple were banished from the Garden of Eden and their descendants were doomed to be allegedly born in a state of original sin. This pernicious and false belief has haunted humanity down the ages. As a result of this myth Judeo-Christian propaganda labelled the serpent as an evil and accursed creature. The temptation of Eve, the Mother of All Living, is said to represent the first temptation of womankind by Satanael and has been frequently repeated. In common with the serpent the patriarchal religions have often depicted women as evil tempters leading good men astray with their feminine wiles.

Satanael in the Judeo-Christian version of the Fall in Eden is not the Christian bogey but Lucifer-Azazel. When the first man and woman lived in Eden they had direct contact with the angelic forces. The apocryphal *First Book of Adam and Eve* says when they were expelled Adam lamented: "O God, when we dwelt in the Garden and our hearts were lifted up, we saw the angels that sang praises in Heaven, but now we do not see as we used to do" (8:1) In other words the first humans had lost contact with the spiritual realm.

In the Bible it states that: And Adam knew Eve his wife; and she conceived and bare Cain and said, I have gotten a man from the Lord. In Luciferian tradition this Lord was the serpent known in Hebrew myth as Samael (Azazel) and Cain was the product of their union. Lucifer also appears in a vision to Adam and Eve's other son Seth as a beautiful angel, brilliant with light; with a staff of light in his hand, himself girt about with a girdle of light. Lucifer tells Seth that he and his angels dwell in beautiful places in another world than this Earth. He offers Seth the chance to marry into the angelic race, but Seth refuses and eventually he marries Abel's twin sister Aklia. (Adam an Eve 5:4-7)

In the *Secret Book of John*, a Coptic Christian text found among the famous Nag Hammadi documents discovered in the Egyptian desert in 1945, the chief ruler attempted to capture and seduce the children of Adam and Eve. In this text Lucifer planted sexual desire in Eve and he is described as the father of both Cain and Abel. Before he intervened in their lives in the Garden they did not know what sex was all about. The text says that fate was created because the rulers (angels) committed adultery with Wisdom and bitter fate was begotten by them.

Taking the above into consideration, was the serpent in the Garden really the personification of evil? Even some early Christians did not think so. St Patrick, albeit in a patronising

way, compared the serpent to a seraphim or angel of God's presence. He suggested that Eve had foolishly mistaken the beautiful shining serpent for a heavenly messenger sent by God to enlighten her as she was not so simple as to think beasts could talk. This conclusion seems to have been based on the fact that the Hebrew word seraphim means both fiery serpent or angel. They were also sometimes known as winged serpents.

In Christian demonology the Edenic serpent became associated with Satanael and Lucifer as the defeated party in the Battle of Heaven. When Lucifer fell from the heavenly realm to Earth and became the Lord of This World he was called by the Christians the Old Serpent or the Red Dragon. The legend of the emerald stone in his crown may connect with a strange stone with alleged magical properties called draconite. This is supposed to be found embedded in the foreheads of winged serpents or dragons. In Northern European mythology dragons are often the guardians of buried treasure. This links them with Azazel/Azrael, the planetary ruler of Pluto, as Pluto-Hades in Greco-Roman mythology ruled treasures buried underground. In esoteric terms this treasure did not have to be jewels and gold, but occult knowledge and ancient wisdom.

The Gnostics, who combined Christian heresy and paganism in their beliefs, considered the temptation of Eve as an act of liberation for the future of the human race. To them the serpent represented wisdom in its purest form. The Ophites, or Brotherhood of the Serpent, in the 2nd century CE saw the serpent as the personification of absolute and divine wisdom. In their beliefs it was the Great Teacher and a civiliser of humanity, the parent and author of all knowledge and science. To the Ophites, and other Gnostics, the Fall was not something to regret, but the transition of early humanity to a higher state of consciousness and awareness.

The Ophites also believed the World Serpent or Leviathan, with its tail in its mouth known as the ouroboros, was the guardian between the mortal and divine worlds. The snake coiled up to form a circle with a hole in the middle was called *kuklos anagkes*, or 'the snake hole' by the Greeks. Symbolically it was the cycle of necessity or the soul passing through the rounds of the elements to achieve evolutionary growth. It is a symbol of the natural law post-Fall when the soul became immersed in matter. This was so that it could overcome matter and develop and grow in successive incarnations in a coat of skin. Spirit has to descend to matter so that paradoxically it can return again to the Source. Madeline Montalban saw Earth as the school of life where the soul incarnates to learn lessons and graduate.

This is why the end result of the temptation of Eve was a loss of primal innocence and the introduction of death into the equation. Adam and Eve became as Gods, knowing good and evil because their eyes were opened to the reality of the universe and how it worked. By descending from the spiritual Edenic state into the material world outside the gates of the Garden humans experienced death in the physical body. However, the more enlightened ones, realised that after death the soul returned to the Source and was eventually reborn. At the end of the cycle of necessity however the soul was liberated from the wheel of death and rebirth. They could then elect to return voluntarily to the world as guides and teachers to struggling humanity who were asleep i.e. trapped in the gross materialism of the physical plane without any knowledge of the inner light.

It is the alchemist's journey to pass that outermost circle of the underworld also known as the serpent's circle ruled by Saturn. He is identical to Chronos, the Greek god of Time, and in overcoming him the initiate has broken with transient, sequential Time and reverted to a Golden Age of eternal youth and divine benevolent (Roob 1997:30) Symbolically



Saturn-Chronos lives in the centre of the Earth as the Lord of Metals, but he was once the ruler of a Golden Age before he became Death with his sickle in his hand. Yet Saturn is quoted in an 18th century Hermetic alchemical tract as saying: *"I say to you that I am the thing itself, but you must not touch me: within me lies the seed of all animals, herbs and ores."* Another Hermetic saying about the ouroborous: *"Make of man and woman circle, when you add the head to the tail you have the whole tincture."* This refers to the sexual alchemical process or the actual sacred marriage on the physical level.

Other Gnostic sects who venerated the serpent included the Manicheans, followers of the prophet Mani. They taught that Jesus came from the sun and when he died he returned there. They believed he was the Great Serpent that glided over the cradle of the Virgin Mary when she was born. Jesus was the Edenic serpent sent by the Mother of Light to free humankind from the spiritual slavery of the false god Yahweh. This was the Jesus of Light and he hangs from each tree and every day he is born, suffers and dies. His spirit is dispensed through the whole of creation and especially through the natural world of vegetation, which links him with the saviour gods of the Middle East.

In one of the primeval Greek creation myths attributed to the Pelasgians the first divinity was a sea goddess called Eurynome. She mated with the north wind that took the form of a Great Old One in the form of a giant snake called Ophion. The two coupled in a cosmic dance of life and love with the goddess sometimes taking the form of a dove. From their union came the cosmic egg, which when it hatched gave birth to everything in the universe. Following their mating Eurynome rejected the serpent, she bruised his head with her heel and evicted him from the heavenly realm of Mount Olympus. The serpent was cast down into the caves beneath the earth because he claimed to be the only creator of life.

From Ophians scattered teeth arose the first humans. Eurynome also created twin Titanic powers, male and female, and gave them rulership over the seven planetary gods.

Eurynome, coincidentally, appears in a later legend concerning Hera, the Queen of Heaven, and her unwanted son the blacksmith god Vulcan. When he was born he was an ugly, lame dwarf and his horrified mother rejected him. She threw him off a cliff into the sea where he was rescued by two ancient sea goddesses, Thetis and Eurynome. He stayed with them in their undersea city where he made them jewellery. His companions were the famous Cabari, the servants of the Great Mother Goddess, who have recounted several times in this book.

In ancient Mexico the serpent of wisdom was worshipped as a god called Quetzalcoatl or 'the feathered serpent'. He was known as the Lord of Life and Death and the Lord of the Morning Star and was the god of the wind, as the breath of life, and vegetation. Quetzalcoatl was a divine king figure and cultural exemplar from across the sea. He was the first mythical ruler of the Toltecs who took over the Aztec empire and he taught his people the secrets of agriculture, arts and crafts and the calendar. The serpent god was described as a tall white man with long brown hair with reddish highlights flowing to his shoulders, green-brown eyes and wearing a white robe decorated with a t-shaped Tau cross. When the Spanish conquistadors arrived in the 16th century carrying images of Jesus the natives recognised their serpent god Quetzalcoatl and thought he had returned. When he had sailed from Mexico to his land beyond the setting sun and became the evening and morning star (Venus). In later South American art he was clearly identified with the Christ as a feathered serpent nailed to a cross.

In Mexico and Central America Quetzalcoatl was and still is associated with the (in)famous thirteen crystal skulls.

Although some of these are said to be modern fakes, the legend of the skulls name the serpent god as one of the avatars who came down to Earth to teach humanity. These avatars allegedly came from the Pleiades, Orion and Sirius and they brought with them the crystal skulls encoded with knowledge about science, astronomy and philosophy. It has been alleged that these objects can be used like the monoliths in the famous science-fiction novel *2001: A Space Odyssey* by Arthur C. Clarke to accelerate human evolution. This is, of course, providing access to them can be re-discovered. Some Native American elders have allegedly said this will happen in the coming Aquarian Age.

One of the oldest symbols in the esoteric tradition is the serpent on the tree. This is usually depicted as a snake coiled or crucified on a Tau cross. One of the oldest references to it is in Numbers 21:4-9 where the Israelites grumbled about the conditions on their journey across the wilderness. In response Yahweh sent fiery serpents to torment them. Yahweh it seems relented and told Moses to erect a serpent of brass, and put it upon a pole. Anyone who looked at this was cured of the serpent bites and lived. Presumably those who did not, died.

In occult terms the serpent is the spirit of light and life sacrificed on the cross of matter. This imagery can be found worldwide and in the 7th century CE a bishop outlawed the worship of a golden snake on a tree among the Lombards. The tree was cut down and the brazen image was melted down to make a chalice for the local church. This tree is the World Tree or Tree of Life, which in pagan myth grows the apple of immortality. It is guarded by a winged serpent or dragon and the trees roots go down into the underworld, while its branches reach up to the heavens. The most well known example is Yggdrasil or the World Tree in Norse mythology, which features every year in our homes as the Christmas Tree. At the top of the tree is an eagle and in its roots lurks a

serpent or dragon. The eagle with a serpent, or lightning flash, in its talons is another ancient symbol of the Light-bearer bringing his gifts from the stars.

The serpent was not only a symbol of divine wisdom as it could also represent the wisdom gained by those following the occult path. Since ancient times a wand with a serpent coiled around it has been the magical tool of choice used by magicians and wizards. The high priests of Egypt, Babylonia and India called themselves 'sons of the serpent' or 'sons of the dragon', as did the druids. In fact it is said the snakes cast out of Ireland by St Patrick was a reference to the druids. The Egyptian priesthood wore the serpent of wisdom on their brows. In the Arthurian legends the ancient title of the kings of Britain was 'Pendragon' or 'chief dragon'. This indicated they came from the ancient royal bloodline of the Dragon Kings descended from the Watchers who used the Tau cross as their heraldic sigil.

In esoteric Freemasonry the triple Tau cross is symbolic of the temple in Jerusalem. It is key to hidden treasure or a place where a precious thing is concealed, or even the precious thing itself. As we know, this may not refer to physical riches. In Royal Arch Masonry the triple Tau appears within a triangle surrounded by a circle with the Star of David. This is symbolic of the three aspects of Deity as creator, preserver and destroyer. In Masonic lore the Tau was the hammer used to strike the fatal blow that killed the Master Hiram Abiff between the eyes. Abiff's own personal hammer was in the shape of a Tau and was presented to him by Tubal Cain.

The image of the serpent and the cross can also be found in those higher degrees of Masonry associated with the Knights Templar. Baigent and Leigh (1989) have published two photographs of Masonic Templar jewels. These are in the form of a seven pointed star enclosing a serpent coiled around a Tau cross. One of the jewels has below this symbol an

empty coffin and a skull and crossed bones as a motif of death and rebirth. Around the edge is the inscription: *In hoc signo vincis* or 'In this sign I conquer'. A crooked sword 'the symbol of Set' can be seen under the cross on the other jewel. On Templar graves the crossed legs of the effigy are said to represent the Tau. This same imagery appears also in The Hanged Man card in the Tarot. The Temple also regarded the image of the serpent crucified on the Tau cross as a legitimate symbol of the Christ. Why they did so has always been a mystery to historians. It is a mystery that can be easily understood by those who have read between the lines of this book so far. This link will become more explicit as we progress further into the symbolism of the Luciferian tradition. It is a symbolism that is the real language of the angels. Symbols such as the serpent and the cross provide a key to understanding the eternal mysteries of life, the spiritual world and the hidden nature of the universe.



Chapter Fourteen

Angel of the Earth

"How art thou fallen from Heaven" Isaiah 14:12

In the Anglicised Cabballistic writings of modern occultists the archangel assigned to Malkuth, the sephiroth or sphere of Earth on the Tree of Life, is named as Sandalphon. He is described as the planetary regent of Earth as Uriel is the archangel actually associated with the element of earth. In the alternative, and more subversive, Luciferian tradition the Great Archangel of the Earth is known as Lumiel, or the Light of God.

A clue to the real nature of this Terran angel is given by Dion Fortune in her book *The Mystical Qabalah* (1935). She says that Cabballists sometimes called Sandalphon the dark angel. This is a title also given to Lumiel-Lucifer despite his real association with light. Fortune says that in this role and function as the dark angel Sandalphon rules karmic debt. For this reason she says Malkuth is known as the Gate of Justice and Tears or poetically as the vale of tears. It is the sphere in which karma is normally worked out. (p290) In *Aradia: Gospel of the Witches* it is Lucifer who turns the Wheel of Fate controlled by Diana-Lilith.

More recently David Goddard published a book called *The Sacred Magic of the Angels*. In it he reproduced a magical square described as the Life Protection Chart of Lumiel. This,

he told his readers, protected the soul from fear and disempowerment, the mind from damage and the body from harm within the constraints of the law of karma (p140-41). Goddard describes Lumiel as merely one of the angels of the planet Earth. He does not give him either archangel or planetary regent status and, in traditional Cabballistic style, places Sandalphon in that role. As Goddard's book is largely based on the correspondence course created in the 1950s by Madeline Montalban of the Order of the Morning Star he should be aware of Lumiel's true nature. While we naturally expect the Church to reject the so-called dark angel and all his works it is always very surprising and sad to find occultists falling into this trap.

An indication of Lumiel's true nature and real position in the cosmic pattern still survives in orthodox Cabballism despite attempts to eradicate him. On the Tree of Life the opposite archangel to Sandalphon is the mysterious Metatron, who is the ruler of the highest sephiroth Kether. It represents the goal of the inner quest of spiritual enlightenment, freedom from manifestation in the physical universe and mystical union with the Divine. There is an old Cabballistic saying: "Kether is in Malkuth as Malkuth is in Kether". This is a variation on the old Hermetic axiom of 'As above-so below'. It tells us that Lumiel, as the lightning flash that travels down the middle pillar of the Tree, has the power to grant perfection to those who follow him and the path of spiritual alchemy.

Who is Metatron? His name means nearest to the throne [of God] and is sometimes called the Ambassador of God in relation to his dealings with the human world. The *Sefer Yetzirah* describes him as the source of illumination and all light in the universe. He is also described as God's chief angel and the son of the Shekinah or Bride of God the female presence of the father-mother Creator, The Shekinah, as we have seen, was variously associated with several Middle

Eastern goddesses including Lilith and Anat. The latter was a goddess of fertility, war and sexual love whose son was a god of fire. The affinities between Metatron and Lumiel are too strong to be merely coincidental.

Metatron is a teaching angel, as are the planetary regents, and is said to have taught the secrets of the *Cabbala* to Moses, the Egyptian-born prince and temple initiate. One of Moses' wives, an Egyptian, is said to have been Lilith in human guise. The waters are also muddied by the claim that Metatron himself was once human. In fact he was allegedly the Old Testament prophet Enoch who walked with God and was no more. This can be taken as a broad clue to Metatron's real angelic identity as Enoch is a key figure in the story of the Watchers. In the *Book of Enoch* bearing his name he is the scribe who recounted their fall from Heaven.

Further evidence of muddy waters and theological cover-ups can be detected in the role of Lumiel as a planetary regent. In the old tradition he is clearly the Demiurge or regent of Earth as Lord of This World. His primary historical image in this role is the goat-god of the heretical Templars called Baphomet. However, originally Lumiel was the archangel of the sun and therefore the solar logos of this star system.

In orthodox Cabballistic angelology Mikael or Michael (St Michael) is described as the solar archangel. In Agrippa's *Occult Philosophy* the issue is further confused by assigning Raphael, the archangel of Mercury, to the sun and Michael to Earth. Agrippa is partly correct for before the mythical 'War in Heaven' Michael was the Angel of the Earth and he and Lumiel changed places and roles when the Lightbearer fell from grace.

Christian images of St Michael defeating the dragon and the deliberate placing of churches dedicated to this saint/archangel on former sites of pagan worship are all part of the

cover-up. Sometimes statues of the Archangel Michael in churches or graveyards depict him wearing the Morning Star of Lumiel on his brow.

Reproduced with this chapter is an illustration of Lumiel in traditional form by Nigel Aldcroft Jackson. It is based on a visionary experience by the artist and contains symbols representing his role as the Angel of Earth. As a guide to invoking the power and presence of this awesome angelic being the meaning of these signs is given as follows. First of all he is surrounded by an aura of stars forming a gate or archway above his body. This signifies that not only is he the Lord of the World, but his pre-Fall cosmic position was as the first-born of creation, the Logos or Word of God and first light of the universe. His wings are a reminder that although the angels can appear in the humanoid form of either form in reality they are mighty Lords of Flame without gender. Wings can also be found on the Cherubim of ancient Assyria and on the Sumerian gods of the planets. In all cases they are a sign of divine origin and heavenly power. Hence the belief that if an angel loses its wings it becomes mortal.

Shining on the brow of Lumiel is the Morning Star. As we have seen, this represents Venus, the Third Eye and the Mark of Cain. In traditional witchcraft it is the candle between the horns of the Sabbatic Goat representing illumination. In the third degree of Freemasonry the Blazing Star in the lodge is described to the candidate as that bright morning star whose rising brings peace and tranquility to the faithful and obedient of the human race. In his *The Tarot of the Magicians* (1927), Oswald Wirth says that when the Blazing Star appears in the twilight sky after the setting sun although its light is discreet it is penetrating for it lights up the inner aspect of things. In the esoteric mysteries of Christianity it is the sign of the Risen Christ. The apocryphal *Gospel of the Infancy of Jesus Christ* informs us that the star in the east followed by the magi to the Christ child was in fact the



Lumiel

reflected light of an angel who guided them to the birthplace. The pentagram or five-pointed star is known in the Cabalistic magical tradition as the 'Seal of Solomon'.

Lumiel's robe is held together by a belt or girdle that forms the sign of the Tau Cross. One of the accusations made about the Templars was that they wore a special girdle or cord under their clothes. This custom is also found in other heretical sects. Especially in the Middle East. As we have seen, the Tau is the unique symbol of the Lumiel and his role as an avatar to the human race. It is his destiny to incarnate in human form at certain key times in world history as a saviour and redeemer for humanity. In this two-way process both the dark angel and his people receive a degree of redemption. This process is also represented in the illustration by the sigil on the left-hand side above the rose. Some observers see this as a sign for the Christos, but in fact it is based on a Egyptian hieroglyph for Venus. In this context it is the divine knowledge brought to Earth by the Lord of the Morning Star.

In the left-hand corner is the five-petaled rose and this is one of the most important symbols in the Luciferian tradition. It can be red (Lucifer) or white (Lilith) and is either the Tudor rose or the wild dog rose. Today hybrid roses are used because they are available and times move on. The rose is primarily the sign of the mystical and sacred bloodline created by the union of the Watchers with the human race the so-called Family of the Rose or Blood of the Rose. At its highest level the rose refers to the pendragons or dragon kings and it appears in those fairy tales and legends that conceal the teachings of the Luciferian traditions. It has also been used as a badge by those occult groups down the ages who have (usually secretly) owed their allegiance to the Lighthearer.



The rose is also a symbol of the feminine aspect of the Earth Spirit and Sophia-Wisdom as the consort of Lumiel-Lucifer. In medieval folklore she is often seen as the character known as Dame Venus or Habondia preserved in the Tarot as The Empress card. She is associated with the semi-mythical hollow hill of Venusberg as the tellurian womb of the Magna Mater or Great Mother and portal to the Otherworld. The Victorian folklorist Sabine Baring Gould describes in his *Curious Myths of the Middle Ages* (1866) how a French knight and troubadour called Tannhauser was travelling near Venusberg to attend a bardic gathering. As dusk fell he passed by a cave and saw a beautiful shining figure standing at its entrance. She beckoned him in and he recognised her as the goddess of love. A soft roseate light shone from her body and nymphs attended her, scattering rose petals at her feet. Consumed by passion Tannhauser followed the Lady of the Rose into the hollow hill. There he entered into a sacred marriage with the goddess for seven years.

The story of Tannhauser and Venus may have originated in the legend of the sibyl, who lived in a labyrinth of caves below the temple of Apollo at Cumae. There she foretold the future until the coming of Christianity. In *Guerino Meschino* (1390) the story of Guerino is told and how he met Lucifer in the mountains near Umbria. Lucifer tempted the boy with tales of a fata or enchantress called Sibilla who had an underground garden of earthly delights in a cave guarded by a snake. The sibyl tried to seduce Guerino, but the boy looked under her dress and saw she had the legs of a monster. He managed to escape her wiles and, like Tannhauser, goes to Rome to seek absolution from the Pope. The pontiff identifies Sibilla with Venus.

The legend of Tannhauser was very popular from the 14th century onwards. For the next three hundred years witches, seers and cunning doctors claimed to have visited Venusberg and learnt the secrets imparted by Dame Venus. In 1550 the



Our Lady of the Rose

Artwork by H.C. Olive

Inquisition got a confession from a Zuan dele Piatte who confessed to visiting the mountain of the sibyl. There he met Dame Venus and renounced the Christian faith to follow her. The crystalomancer and herbalist Diell Breull claimed in 1630 that he had travelled to her mountain four times a year. He was taught the green sorcery of wortcunning and the goddess showed him visions in a vessel of water of dead people. In 1623 a medicant-cleric called Hans Hauser boasted in a tavern that he had travelled to Venusberg and been taught divination, healing and natural magick.

During the Middle Ages the Queen of Elfame and mistress of the witches Dame Venus-Habondia was revered by European peasants as a mighty female potency dwelling in a cavern beneath a holy peak. Her legend represents yet another example of the contacts between humans and the elvenkin when occult knowledge was exchanged. To the philosophers and magi of the Renaissance the rose was the primal symbol of Venus and Agrippa tells us that the Rose of Lucifer was dedicated to her. In the visions of the alchemists she appears as Lady Venus "...in a crimson robe intertissued with threads of green..". It is interesting that red and green were also the colours associated with St. Mary Magdalene. She was sometimes painted wearing a green gown and a red cloak.

In alchemy the Mystick Rose is the symbol for the Tincture of the Wise. This tincture has the power to cure all illnesses and diseases, regenerate metal and turneth all to gold. The *rosa alba* or white rose of Lilith is the lunar-mercurial white stone that converts base metal to silver. The *rosa rubae* is the red rose of Lucifer and is of a solar-sulphuric nature. It is equivalent to the Philosopher's Stone or Stone of the Wise as it can transform lead to gold. Basil Valentine said: "*This Tincture is the Rose of the Masters. The alchemist must join the sophic mercury and the sophic sulphur in a chymical wedding of the White Queen with the Red King to reify the Philosophers Stone.*" Nicholas Flamel (1330-1418)

metaphorically describes the Stone as existing on a mountain where dragons nest or in a garden where a rose bush climbs a hollow faery oak. The medieval Majorcan mystic Raymond Lully was said to have minted coins made from alchemical gold engraved with a rose.

In the illustration, overlaid on the rose is the Ancient Egyptian ankh or *crux ansata*. It was sometimes known as the sandal strap of Isis and was a symbol of universal life. It represents immortality and the life force that permeates and sustains the universe. The ankh is composed of the Tau cross as a phallic symbol joined to an ovoid representing the yoni and this is the sacred marriage of the opposites or red and white roses. The masculine and feminine forces as the sun, Lucifer-Apollo, and the moon, Lilith-Diana, come together in the Great Rite of spiritual alchemy. On a exoteric level the ankh is significant as showing the importance of the Egyptian royal families in the physical continuity of the sacred bloodline from ancient times.

The theme of the sacred marriage is taken up again in the lower right hand corner where there are images of Sol and Luna with the spiritual essence pouring from them into the chalice. This is created from the blending of the male and female energies, and their corresponding male and female bodily fluids, in the Great Rite between the High Priest and the High Priestess. The female essence is known as the Oil of Lilith and in alchemy the combination of the male and female essences are called the Blood of the Red Lion and the Gluten of the White Eagle.

The physical and spiritual union of the Great Rite produces the so-called rose dew, the aqua vitae or water of life, or the star-fire of the Goddess. This streams forth into the Chalice of Light or Grail, the Cup of the Waters, which represents the flower yoni of the Star Goddess and her womb of outer space. In esoteric terms the Grail is the goal at the end of the Path,

in the centre of the labyrinth or at the crown of the World Tree or Tree of life. In pre-Christian myth it is the Cauldron of Inspiration, Regeneration and Rebirth of the Dark Goddess of the underworld. In Celtic mythology it holds the creative power to heal the castrated Fisher King, restore the fertility of the Wasteland, resurrect dead heroes, feed the hungry and transform the initiate into a priest/ess of the Inner Light.

The Grail in the illustration is marked with an equal-armed cross. This is another important and versatile symbol in the Luciferian Craft for cosmic harmony and the balance of the four elements that must be gained by the magus to complete the Great Work. With the cross below the circle it is a symbol of Venus-Lilith and the female gender. Surmounted by a crescent or two horns it becomes the sigil of Hermes-Thoth-Merlin-Woden. With the cross as a serpent with its tail in its mouth and surmounted by the cross it is the seal of the Ordo Draconis and the Order of Melchizedek to whom all the priest-kings of the blood rose belong to by birthright or soul incarnation.

These then are the primary sigils of the Angel of Earth, Lumiel, and their use will bring the user in contact with the Lord of Light in his various forms. Over the centuries the enemies of truth and the priests of the false religions have tried to degrade and debase the myth of Lumiel. By confusing him with the tempting angel Satanael they have deliberately transformed the Lord of the First Light into an imaginary prince of darkness. In the collective mind of the herd he has been transformed into a demonic bogeyman used to scare and control the faithful with hellfire and damnation. In fact, in contrast to these silly horror stories, Lumiel offers all those who believe in and accept him a path out of gross materialism and away from the sterile teachings of the false religions. This path leads not to Hell, but to self-realisation and enlightenment.



Chapter Fifteen

The High Priest King

"There are some whose names will live on through the memorials of their handiwork" Hermes

One of the most mysterious, yet highly significant, figures in the Old Testament is Melchizedek, yet he only warrants eight lines in *Genesis*. It states that after a battle won by Abraham Melchizedek king of Salem brought forth bread and wine: "and he was the priest of the most high God. And he blessed him, and said, Blessed be Abram of the most high God, possessor of Heaven and Earth: and blessed be the most high God, which hath delivered thine enemies into thy hands. And he gave him tithes of all." (*Genesis* 14:18-21).

The real identity and significance of Melchizedek has remained a secret to most Bible readers and scholars. If his identity was widely known his name would have been immediately censored. It is one of those Biblical references, like several others with secret meanings, that managed to slip through the net when the early Church was deciding which texts to select as orthodox and those to be rejected as heresy. In fact the reference to Melchizedek signifies a heretical view that the Church could never accept because they would regard it as the ultimate blasphemy.

In *Genesis* Melchizedek is described as the King of Salem and as the priest of the most high God. This God may not be the Yahweh of the Old Testament as most people presume, but the

Absolute, the God beyond all human understanding. In the text Melchizedek blesses Abraham of Ur and gives him a sacramental meal of bread and wine. This eucharist predates the Last Supper and can be seen as an early attempt to substitute the blood sacrifices of the Semites with a more civilised alternative. Yahweh had always demanded burnt offerings and Jewish rites of animal sacrifice survived until the destruction of Herod's temple in 70 CE by the Romans. Gory details of the various types of sacrifice demanded by the Hebrew god can be found in Leviticus 5-9. Also there is more than a hint of human sacrifice in the story of Abraham and his son Isaac. (Genesis 22:1-19)

The blood sacrifice element in Hebrew religion is also highlighted in the story of Cain and Abel and the reason for the first murder. The Biblical account says: "And Abel was a keeper of sheep, but Cain was a tiller of the ground. And in the process of time it came to pass, that Cain brought of the fruit of the ground an offering to the Lord. And Abel, he also brought of the firstlings [first born] of his flock and the fat thereof. And the Lord had respect unto Abel and to his offering: but unto Cain and to his offering he had not respect" (Genesis 4: 2-5) As a result of this rejection by Yahweh of his sacrifice the first gardener and Abel had an argument in the fields that led to Abel's death. Abel's offering of blood sacrifice is still mentioned in the wording of the Catholic Mass. Paradoxically, a few lines later it refers to the bread and wine offered to Abraham by Melchizedek. In a 6th century CE mosaic Abel is depicted offering Melchizedek a white lamb as a sacrifice to God. In front of the priest-king is an altar covered by a white tablecloth. On the altar is a gold chalice and a pair of round loaves in the form of sun discs.

In the New Testament Paul mentions Melchizedek in his Epistle to the Hebrews. This is in the context of the perceived role of Jesus as a high priest. Paul describes Jesus as a priest after the Order of Melchizedek. This suggests a tradition,

group of hereditary priests, or priest-kings, similar to the male members of the Cohen family who have served as priests of the temple and rabbis for centuries. Paul goes on to describe Melchizedek as without father, without mother, without descent but made unto the son of God, This statement does not appear anywhere else and therefore must have come from another source or have been a oral tradition passed to Paul. The phrase 'without father, without mother' is usually a coded reference to someone of divine or semi-divine origin. The use of the term 'son of God' to describe the priest-king would be heretical and blasphemous to most orthodox Christians. To them there is only one son of God and he was Jesus. In the esoteric tradition 'Ben Elohim' or 'son of God' refers to the archangels and specifically the fallen angels.

At first glance it seems strange that Paul should select an obscure figure like Melchizedek from all the many famous characters in the Old Testament and compare him to the Christ. In fact a closer look at this enigmatic priest-king in esoteric tradition may shed some light on this odd choice. In *The Secret Doctrine* (1893) Blavatsky connects Melchizedek with our old friends the Titans and with the Cabari or Kaberim, the Elder Gods of the sea and underworld who taught humans agriculture and smithcraft. It is claimed that these Mighty Ones, who appear frequently in our story, were sometimes known as the sons of [Melchi] Zadok. In fact Zadok was an old name associated with the Jewish priesthood who served in Solomon's temple. Blavatsky goes on to compare Melchizedek with the Roman god of war Mars, who was known as the Lord of Death and ruled agriculture, building and architecture. According to Blavatsky, Mars was also associated in the ancient world with Vulcan and Cain. Blavatsky says the priest-king Melchizedek was known as the Just One and, according to her, was also the ruler of Terra Mater, the *Rex Mundi* or King of the World.

In the esoteric tradition Melchizedek is supposed to have brought three special gifts to early humans from the planet Venus (the Morning Star). The first of these was wheat, a symbol of fertility and death of the Sacrificed God or Divine King. His second gift was the bee that is essential to the plant pollination, yet today is under threat from the overuse of pesticides and GM crops. Both the bee and the honey it produces were associated with the ancient cult of the Great Mother Goddess. The Fleur-de-llys, adopted by the French royal family as one of its emblems, is supposed to be derived from a stylistic image of a bee. Ancient kings were often embalmed by having their bodies smeared with honey. Gold bees were also an important symbol for the Merovingian dynasty of sorcerer kings. The third and final gift was asbestos, a material with the almost magical ability to resist fire and absorb heat. If we accept that even millions of years ago Venus was a hot and barren planet, then the claim these gifts originated from Earth's sister planet must have a symbolic meaning.

Melchizedek is also closely linked with the Grail mysteries. In Chartres cathedral in France, built on a former pagan site of Goddess worship, dedicated to the Black Madonna and financed by the Templars, can be seen a statue of the Biblical priest-king. It is odd that the medieval masons and architects should have selected this obscure figure for such treatment. However, as many of them were initiates of the Mysteries presumably they would have understood his real significance, knew his true identity, and what he represented in the evolution of this planet and the human race. The statue holds a chalice identified with the Holy Grail. In this cup is a stone and this reminds us of the medieval legend that the Grail was carved from Lucifer's emerald.

So who is the mysterious priest-king of Salem? To occultists steeped in theosophical lore he is one of the Manus, the great teachers and cultural exemplars also known as the Masters of

Wisdom. They abandoned their etheric forms and incarnated on Earth as guides and teachers.

Melchizedek is therefore revealed as one of the avatars of the World Teacher, the Lord of the World, Rex Mundi. It is significant he is sometimes called the Father of Humanity. It is therefore not that surprising that Paul called Jesus a priest after the Order of Melchizedek or he was known as the Light of the World (John 8:12 and 12:46). More explicitly in Revelations 22:16 Jesus is quoted as saying: "*I am the root and offspring of David, and the bright and morning star.*" This is another heretical reference in the Bible that escaped the censors.



Chapter Sixteen

The Spear, the Cauldron and the Stone

"The Sacred Lance shall never fall, Veil and unveil the Holy Grail before the Lord of Light" - extract from a Masonic Templar rite

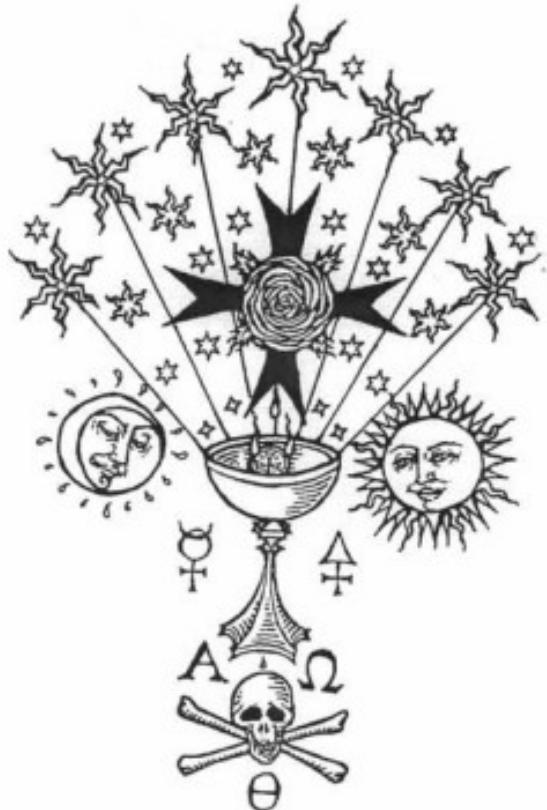
A considerable amount of Luciferian symbolism can be found in the Grail mythos and their pre-Christian origins. The idea that the Grail was carved from the emerald crown of Lucifer was put forward in a Grail romance written in 1205 CE by the German troubadour Wolfram von Eschenbach. There are two ways at looking at this medieval Grail romance; as a romantic fairy tale dreamed up by a master storyteller to entertain the masses, or a work of magical literature written by an initiate to connect Middle Eastern mysticism with the Western esoteric tradition. As far as this work is concerned the second explanation seems to be most likely. Wolfram's story is part of a process of occult knowledge being carried from the East by crusaders and others into Europe. His aim was to reconnect the Grail mythos of the Christian West with its Eastern origins.

Wolfram's version of the Grail myth is credited to a Jewish astrologer called Flegetanis who lived in Toledo in Spain, a centre of Cabballistic and magical occultism at the period. It was a melting pot for Moorish-Arab and Jewish mysticism and boasted a famous training school for magicians.

Flegetanis was described as a heathen and a calf worshipper on his father's side. The latter expression suggests a link to the ancient Israelites and may refer to the worship of the bull god Baal. Flegetanis claimed descent from Solomon and, if this was true, then he was of the royal blood of King David. He had passed his knowledge of the Grail to a French troubadour called Koyt of Provence. He had lived in Jerusalem and was a known associate of heretics, Gnostics and the Assassins.

According to Baigent, Leigh and Lincoln (1982), Kuyot was really Guiot de Provins, a monk who wrote love songs, criticised the Church and composed poems extolling the virtues of the Templars. De Provins had also studied the Cabbala in Toledo and it was there he met Flegetanis. In 1184 de Provins encountered Wolfram von Eschenbach at the court of King Frederick Barbarossa, the ruler of the Holy Roman Empire. The two became friends and the Frenchmen passed on what Flegetanis had told him about the Luciferian source of the Grail. This story said that when the green stone fell to Earth it was guarded by angels banished by God from Heaven when they refused to support him against Lucifer's rebellion. Another version says they lost their wings and incarnated as humans to be guardians of the sacred object.

Some sources link the Emerald Stone with the Philosopher's Stone of the alchemists and with the *kaba* or sacred black stone venerated by thousands of Muslims at Mecca, which is supposed to be of meteoric origin. This stone was allegedly given to Abraham of Ur by the lunar angel Gabriel. However, the stone is popularly called the Old Woman and in pre-Islamic times Mecca was a site for the worship of an Arabian moon goddess, the Syrian goddess Cybele and the Roman goddess Venus. Originally it is said the stone at Mecca was white, but over the centuries it has absorbed the sins of humanity and turned black.



The Rosy Cross and the Sacred Grail

This links it with the Stone of Destiny from Tara in Ireland, which became the Stone of Scone used to crown the Scottish kings. This originally was reputed to have been the stone pillow (pillar?) of Jacob. Although the Stone of Scone was white in colour it is known among the modern initiates of the Order of Scottish Templars as the Black Stone. The Stone of Destiny was supposed to have been brought to ancient Ireland by the Tuatha de Danaan or People of [the goddess] Dana. Their leader was Lugh, the god of light, who defeated the giant Balor, chief of the demonic race of the Fomorians who came from the depths of the sea. Balor had only one eye and when he opened it rays of destructive energy poured out. Lugh killed him by firing a stone from a slingshot into his eye. This sounds like a solar myth of the type associated with Set and Horus, Apollo and Typhon and Baldur and Loki.

In Wolfram's romance the central character or hero is Parsifal or Perceval, who is depicted as an innocent young man or holy fool. This is subtle as in Sufism and The Tarot the Fool is not all he seems. In the Tarot his clowns mask hides the face of the enlightened one who, in Cabballistic terms, has crossed the Abyss and become The Magus. In the Luciferian Craft the Fool or Trickster is an aspect of the incarnate God on Earth in his role as guide and teacher. In the story Parsifal is called to the Grail castle by the Fisher King or Grail King who is dying. In the castle he sees a page carrying a bleeding lance, the Spear of Destiny, through its main hall. He passes through the assembled ranks of Grail knights wearing white tunics emblazoned with the red equal-armed cross of the Templars. Behind the page walks the Grail Queen bearing a green stone on a cushion of green silk.

Parsifal learns that this is the Grail and the family living in the castle are its chosen family and hereditary guardians. In return for their service to the Grail they live in splendour feasting on the best food and drink miraculously provided each day by the sacred vessel. Unknown to the adopted

Parsifal, the Grail King and Queen are his uncle and aunt. This links him with Lancelot du Lac, the wayward Breton knight raised by the elven Lady of the Lake on the orders of Merlin. Gardner (1996) has linked the Lady of the Lake with Mary Magdalene. Lancelot has a Judas type role in the Arthurian legends as the destroyer of the Fellowship of the Round Table, but he also married the daughter of the Grail King. Their son, Galahad, was the only knight of the Round Table to achieve the full vision of the Holy Grail.

The Bleeding Lance is the weapon that pierces the thigh (sexual organs) of the Fisher King and renders him both sexually and spiritually impotent. The land also loses its fertility becoming the Wasteland and its people begin to die of disease and starvation. In fact the Fisher King is the Lame God, Dying God or Divine King of Middle Eastern mythology who is sacrificed so that his blood can fertilise the barren land. He dies a ritual death, descends to the underworld and is reborn. Only the Grail, as a symbol of the Great Goddess, can heal his wound and restore the Wasteland to a paradise on Earth. In the Celto-Arthurian myths the Otherworldly weapon is associated with the spear of the Celtic god of light Lugh or Llew (whose name in Welsh also means lion). As we have seen, in the esoteric Christian mysteries it is the spear forged by Tubal Cain and used by Longinus to despatch Jesus on the cross. In the Norse myths it is dart or arrow made by Loki to kill the god of light Baldur.

The Luciferian emerald was owned by Solomon before it was carved into the cup used at the Last Supper. It is interesting that the Hebrew king also owned a large circular table allegedly carved from a single emerald. After the fall of Jerusalem to the Romans and the destruction of Herod's temple this table was taken to Rome. When in turn the imperial city was sacked by the Visigoths the Emerald Table ended up in Toledo, Spain. When the Moors invaded the country in the 8th century CE they searched high and low for

this object, which in common with the Grail could heal the sick and feed the hungry. One story says the table was hidden in a castle deep in the mountains by initiates to stop it falling into Arab hands. Emperor Charlemagne of the Holy Roman Empire was apparently so fascinated by the legend that he made a replica of the table.

Whether the fabulous Emerald Table ever existed as a physical object is open to conjecture. One clue to its real nature is that it was said it was a part of the famous Emerald Tablet or Table of Hermes Trismegistus and its name may well be a play of words to conceal its origin. Other versions of the story say it was the Philosophers Stone. Of course, as we know from experience, such tales of hidden treasure and the search for it, as at Rennes-le-Chateau, and myths about Otherworldly swords and cups with supernatural powers, often mask the pursuit of esoteric and occult knowledge. Throughout history cowans have wasted their time and energy chasing the chimera of such treasures without realising they may not exist on the physical plane. In that context the journey of the Emerald Table (or Tablet) of Solomon from Jerusalem to Spain may refer to a transmission of Hermetic, alchemical and Luciferian lore from the Middle East to Moorish Spain. From Spain this underground gnostic stream would have flowed north into southern Europe.

The universal ability of the Grail was its shapeshifting abilities as its universal myth adapted to different cultures, religions and belief systems. As Sir Andrew Sinclair has said of the vessel: "*In the eyes of the Celts and the Nordic folk, the Grail, was the cauldron and the spear; in classical times, the cosmic bowl and Horn of Plenty; for the Jews, the Ark and the Tabernacle; for Christians, the chalice and the dish; for Muslims, the kaba with its black stone; for the dissenters the fire, the serpent and the dove. Yet the Grail was not all things to all men, but only one a symbol of each person's direct approach to the divine light.*" (1998:261)

Interestingly, Wolfram von Eschenbach situated his Grail Castle on a wooded hill or mountain. This is the Sacred Mount, the Hill of Vision or the Hollow Hill that is important in Luciferian mythology. It can appear in many physical forms as Venusberg, the Brocken, Glastonbury Tor, St Michael's Mount, Silbury Hill, Mt. Shasta, the sacred mountains of the Himalayas or even a faery barrow. When the Fool enters the Grail castle and achieves the vision of the Holy Grail, the Fisher King is healed and the wasteland outside the castle blooms with roses. This reminds us of the fairy-tale *Briar Rose* or *Sleeping Beauty* with the sacred marriage between the knight (the red rose) and the princess (the white rose) sealed with a kiss. This rose motif also occurs in *Snow White and the Seven Dwarves* and is associated with the Dark Goddess of the under world in whose cauldron the hero is transformed into a god.

One Welsh writer has said of the Grail and its attendant myths: "The story of the Grail is the story of a symbol, which is transferred from one religion to another; retaining most of its original significance. The Celtic god who possessed the miraculous vessel was the god of the sun, Lord of the Otherworld, creator of mankind. The maiden who carried the cup and married the hero was Sovereignty, the goddess of the land who represented the kingdom. The union between the hero and the Goddess symbolised the possession of his kingdom by the hero."

Chapter Seventeen

Black Mary & the Sacred Blood

"Le Maison Dieu" French title for The Tower card in the Tarot

In 1982 Michael Baigent, Richard Leigh and Henry Lincoln published their mega-bestseller *The Holy Blood & the Holy Grail* and nineteen years later it is still in print. The book followed a series of television documentaries on BBC2 fronted by Lincoln and lectures given in London by the three men. The films and lectures investigated the mystery surrounding the 19th century parish priest of the small French village of Rennes-le-Chateau. This mystery centred on his alleged discovery of a hidden treasure and his extensive contacts with secret societies, occultists and European nobility.

The main theme of the book was that the Holy Grail was a coded reference to the *sang royal* or royal blood of the European descendants of Jesus and Mary Magdalene. These descendants allegedly found the Merovingian dynasty of early medieval France. Since 1982 other authors have attempted to trace this bloodline through the Arthurian legends, the French royal house, the Tudors, the Stuarts and the Hapsburgs. This concept of the Magdalene bloodline was largely based on documents supplied by a French secret society called the Priory of Sion. On paper this group had an impressive historical pedigree connected to the Templars, the Rosicrucians and the Freemasons. Politically the Priory

supported a United States of Europe ruled by a pan-European monarchy.

It has recently been claimed by Robert Richardson, in an article in the American esoteric journal *Gnosis* # 51 (Spring 1999), that this 'false story originated in reams of fraudulent documents created by an extreme right-wing French sect.' Richardson alleges that the Priory was an elaborate hoax and the group was only created in the 1950s. It was the brain-child of a Frenchman called Pierre de Plantard who had previously founded an anti-Semitic and, oddly, anti-Masonic secret society in wartime Vichy France. The Priory, Richardson claims, was only founded in 1956 when de Plantard began to circulate forged documents about Rennes-le-Chateau and its famous treasure. However, it is claimed, he obtained the material from the records of occult societies and magical orders that had been seized by the Vichy secret police during the war.

Whether any of the above is true or not, the idea of a marriage between Jesus and Mary Magdalene and their bloodline descending through European nobility was not totally de Plantard's invention. This concept of a divine kingship and a sacred bloodline is an ancient esoteric teaching. In contemporary times, before the Second World War, occult initiates such as Julius Evola in Italy and Dr Walter Stein in Germany were writing about such matters, albeit from very different political viewpoints. In a book published as early as 1928 Dr Stein wrote about the Grail bloodline that involved both the Templars and the French royal house. The members of this ancient family were, he claimed, highly evolved old souls possessing psychic powers that set them apart from other people. Interestingly, King Louis of France (1461-83) had insisted that his family were descended from Mary Magdalene.

Mary Magdalene is one of the most fascinating, yet puzzling, characters mentioned in the New Testament. In the Gospels she is also known as Mary of Bethany, the place where the disciples say they saw Jesus ascend to Heaven. She is (mis) represented by the Church as a prostitute and adulterer. In John 11:2 she is described as the sister of Lazarus who Jesus raised from the dead. In the secret *Gospel of Mark* this event is seen as an initiation into the Christian Mysteries featuring a symbolic death and rebirth. Both the orthodox Gospels of Matthew and Mark describe how Jesus visited Bethany and the house of a leper called Simon. While sitting at a table in the house a woman anointed his head and feet with an expensive perfume. In fact she used an ointment made from spikenard contained in an alabaster jar. This woman with the alabaster jar has been identified with the Magdalene. According to the forbidden *First Gospel of the Infancy of Jesus Christ* this jar was provided by an old woman who had been the midwife to the Virgin Mary. (Jesus Christ 2:2-5) By her symbolic act Mary was recognising Jesus as the Christos, the anointed one, or messiah who would save the Jews from Roman rule. He was the sacred king who must die as a scapegoat for the sins of his people. Jesus himself acknowledged this fact when he remarked to those present that the woman had prepared him for burial by her action.

Spikenard was a expensive perfume extracted from a plant that grew in India. Because of its cost it was only used by wealthy women, and this throws some light on the social status of its user. Its cost was remarked on by murmurs of disapproval among others present, including Judas. He regarded its use to anoint Jesus as a waste of money. Others present though saw beyond the purely material considerations and fully understood the meaning and significance of the ritual they had witnessed. In fact it was the Jewish custom for the surviving partner to anoint the corpse of their husband or wife before burial. Mary was not only anointing the sacred king to prepare him for his ritual death as the

priestess of the Goddess, but she was also indicating to all present that she was the wife of the anointed one.

In the ancient *Song of Songs*, credited to Solomon and written for the Queen of Sheba, spikenard is mentioned as a fragrance used at the king's banquet. This refers to the sacred marriage of Solomon and Sheba as the priest-king/god and priestess/goddess. In the 12th century CE St Bernard of Clairveaux identified this song with Lazarus' sister, Mary of Bethany, who was Mary Magdalene. St Bernard was a great supporter of the Templars and a devotee of the Black Madonna, who has been identified with the Magdalene. When he gave the Templars their Rule they swore obedience to Bethany, the castle of Mary and Martha, not to the Virgin Mary.

Who was Mary Magdalene? A big clue is provided by her second name or title. This translates as 'watchtower' or 'tower of the flock'. In common usage it refers to a high place used by shepherds to watch over their flocks. On the esoteric level it refers to the shepherd kings of the mystical bloodline from the angelic Watchers who, quite literally, watch over humanity. It also has obvious symbolic connections to the Tower of Babel, the Tower Struck by Lightning in the Tarot, the four watchtowers of the magical circle, the Castle of the Roses in traditional witchcraft and the towers in fairy tales where princesses are trapped by wicked faery godmothers or goblins. On the physical plane Mary and her family owned seven castles in the village of Bethany and other land within the precincts of Jerusalem. Mary herself lived in a castle or tower on the shores of the Sea of Galilee, where Jesus did a lot of his preaching. The Hebrew prophet Micah also used the term watchtower of the flocks to allude to the future restoration of Jerusalem as the holy city of the daughter of Sion.

There has been speculation that Mary Magdalene came from the tribe of Benjamin and was a princess of the royal blood. All Jewish rabbis were expected to marry and it is logical that

Jesus, as a scion of the royal house of King David, would be expected to produce a heir to carry on the bloodline. Just as logical, any marriage would have to be to someone else of royal stock. It has been suggested that the prophecy of Micah does not refer to Jerusalem at all, but to the enforced exile of a royal princess after the execution of her husband. In the 9th century CE, the archbishop of Mayence wrote *A Life of Mary the Magdalene*. In it he claimed that her mother, Euchania, was related to the Hasmonean royal house of Israel.

Writing in the 13th century CE, the archbishop of Genoa, James de Voragine, said quite openly that Mary had been a wealthy noblewoman with a royal pedigree. The archbishop claimed that her father had been a Syrian aristocrat. The name of Mary's mother, Euchania, was also one of the names of the Greek version of Venus-Aphrodite. Some modern writers have seen a grain of truth in the Church's libel that Mary was a prostitute. They have connected her with the so-called temple prostitutes who served the Middle Eastern goddesses such as the women weeping for Tammuz outside the temple in Jerusalem.

Mary Magdalene's role in the crucifixion and its aftermath is rather unusual. In three of the orthodox Gospels Matthew, Mark and John, she is featured at the foot of the cross with other members of Jesus family. All four of the Gospels say that she, alone or with other members of the family, went to his tomb on the third day. The cover story was that she visited the tomb to prepare his body for embalming. Again traditionally this was the task of the wife of the deceased. The Gospel of John says she went to the tomb alone and found it empty. Significantly she is the first person to encounter the Risen Christ, but does not recognise her Master at first believing him to be a gardener. This is a curious episode that symbolically links Jesus with the first gardeners, Adam and Cain. While Adam and Eve were driven out of their paradisal

garden, and Lucifer was expelled from the heavenly paradise, Jesus symbolically walks in the garden. Jesus is linked with Cain the Wanderer because by his ultimate act of self-sacrifice the Christ makes redundant the bloody offerings made by Jews and pagans alike.

Mary is then responsible for taking the good news or gospel of Jesus' rebirth to the other disciples. This shows her important role in the group, something that is underlined when some of the male disciples refuse to believe her account. When Jesus was alive she had complained to him about the anti-female attitude of some of the disciples. They included Peter, who was to betray his Master three times before cockcrow. It is evident that Jesus had an inner circle of disciples to whom he taught the mysteries of the kingdom of Heaven. In Mark 4:11 he states quite plainly: "*Unto you is given to know the mystery of the kingdom of God, but unto them that are without, all these things are done in parable.*" This inner and outer court method of teaching is common to the ancient mystery schools and spiritual teachers in all cultures.

In the Gnostic gospels, found at Nag Hammadi in Egypt in 1945, there are several references to Mary Magdalene. In fact one of the texts, *The Gospel of Mary*, was dedicated to her. It claims that she was chosen by Jesus as his deputy among the disciples. This is the reason why the gospel says Peter feared and hated her, because he believed he would succeed Jesus. In the Gnostic *Gospel of Phillip* there is a description of Jesus kissing a female disciple, identified as Mary, because he loved her more than all the disciples. In the same gospel she is described as his companion and in the original Greek this meant a partner or lover. She has also been described as an illuminatrix and illuminator called Mary Lucifer, the light-bearer the bestower of enlightenment through sacred sexual unity. (Picknett and Prince 1997:259)

In the confused period immediately following the crucifixion, the Nazarene church in Jerusalem, led by one of Jesus' brothers, James the Last, became embroiled in conflict with rival Christian groups and the Jewish priesthood. Some of the rival groups, including the breakaway faction led by Paul, wanted to spread the gospels to the pagan gentiles. The followers of James however still followed Jewish customs. Indeed James' insistence that he was a legitimate Jewish rabbi eventually led to him being stoned to death for blasphemy. An early Christian convert, Joseph of Arimathea, who had persuaded his friend Pontius Pilate to give up the body of Jesus for burial in his private tomb, was imprisoned when his beliefs became known. After his release or escape, Joseph is said to have fled the country with Mary Magdalene, her sister Martha and brother Lazarus. According to the so-called *Montgomery Document*, belonging to an ancient Scottish family, Mary, described as the wife of Jesus, was also arrested by the Romans. Allegedly they released her because she was heavily pregnant. In the document Mary is called a priestess of a female cult. This may have been the Nazarenes, but suggests some kind of pagan group or religion.

At first, like the Holy Family before them, Joseph, mary and her relatives fled for sanctuary to Egypt. Later they sailed to southern France where it is said Mary, Martha and Lazarus decided to stay. Joseph travelled on to Britain where he had contacts from his days as a tin trader and metals merchant. There is the famous West Country legend that Joseph brought his nephew Jesus to Britain as a young boy to be initiated into the druidic mysteries. It is also said that Jesus' maternal grandmother, St Anne, was in fact a princess of the Silure tribe in south Wales. When Joseph arrived in Britain it is said he had the Holy Grail with him and it was later buried at Glastonbury Tor.

Mary arrived at the small French village of Les Saintes Maries de la Mer (St Mary of the Sea) in the Carmargue area,

When Mary landed it is said she was accompanied by a teenage servant girl called Sara or Sarah. In Hebrew this names means 'princess' and today the gypsies still celebrate her festival calling her 'the Black Queen'. An image of Black Madonna is carried though the streets and this is believed to either represent St Sarah or the Magdalene. When the Roman Church celebrates St Mary Magdalene's feast day a reading is given from the Song of Songs referring to the bride searching for her bridegroom from whom she has been separated. (like Isis from Osiris) Allegedly, Sara was the daughter of Jesus and Mary.

Some accounts say they also had a second child, a boy called James, who was two and a half at the time of crucifixion. His paternal uncle, Judas Thomas, the Doubting Thomas of the gospels, became his guardian after Mary was forced into exile in the Egyptian desert. Judas Thomas took his nephew to Compostella in Spain, which later became a famous shrine of pilgrimage dedicated to the apostle St James. It is interesting that this St James of Santiago de Compostella was the patron saint of physicians and alchemists. This is why the 15th century alchemist Nicholas Falmel made a special pilgrimage to his grave.

An early Christian tradition says that St James defeated Hermes Trismegistus and stole all his secret knowledge. In esoteric tradition the route to Santiago was said to represent the Milky Way and the pilgrim or journeyman who followed it represented the divine traveller Hermes-Mercury. In fact some of the pilgrims who went there in the Middle Ages did not do so out of Christian piety, but for reasons of the Hermetic enlightenment offered by the Jewish and Arab occultists in Moorish Spain. Symbolically they were seeking to possess the star from the Latin *compos*, or possessing, and *stella* or star. (Roob 1997: 700-707)

Mary Magdalene eventually moved to Marseilles and then to Aix-on-Provence. There she evangelised for many years before becoming a hermit in a cave formerly associated with the pagan worship of Diana-Luciferas where she died. In the late 13th century the Count of Provence, Charles II, claimed to have discovered her body in the crypt of St Maxime la Baume. A skull encased in a gilded mask and claimed to be Mary's is still paraded through the streets on her feast day. The cave where she died became a place of pilgrimage for the medieval masonic guilds known as the Children of Solomon. Today their modern counterparts the Companions du Tour de France still perform this pilgrimage as part of their initiation.

In the Middle Ages the heretical Cathars also knew Mary Magdalene as the wife of Jesus. It has been said that this is one of the reasons why the Inquisition persecuted them out of existence. Mary was one of the Cathar's special saints and they always celebrated her feast day on 22nd July. It was probably no coincidence that Christian crusaders chose to murder twenty thousand inhabitants of the French city of Beziers on that date in 1209. Their crime had been to shelter Cathar heretics from the crusaders search parties.

Even if the Priory of Sion is a modern hoax, and the legend of a physical bloodline from Jesus surviving into the Middle Ages, is too far-fetched to be considered, we are still left with the traces of a powerful spiritual heritage. The concept of the sacred blood, the ancient myth of the divine king married to the goddess of the land, and the recurring incarnation of the Lord of Light on Earth is a mythic theme that cannot be easily dismissed or ignored.

Chapter Eighteen

The Baphomet Mystery

"The pride of a Templar" - Anon

So much has been written about the Knights Templar in recent years that it is difficult to separate fact from fantasy. What is known about this closed order of warrior monks historically is they rose from obscurity to become a powerful and wealthy organisation feared by the Vatican as a potential rival. King Phillip le Bel, or Phillip the Fair, of France saw their downfall and destruction as a means of filling the depleted coffers of his treasury with their wealth. In 1307 the Order was suppressed for allegedly practising devil worship and making secret pacts with their Muslim enemies. In the occult tradition, and before the latest round of sensational books featuring them, the Templars were already seen as guardians of the Holy Grail, devotees of the Black Madonna, financiers of the building of Gothic cathedrals and mythical founders of speculative Freemasonry.

Although the public reason given for the foundation of the Order in 1118 was to protect pilgrims on route to the Holy Land, the nine knights who founded it seemed to have had a hidden agenda from the start. First of all it was impossible for a small company of knights to guard the pilgrim routes on their own. Secondly, the full name of the group was the Order of Poor Knights of the Temple of Solomon in Jerusalem. In

fact their headquarters was on land donated by King Baldwin of Jerusalem on the site where Solomon's temple had stood. For the first few years of their existence the Templar knights were less interested in protecting pilgrims than excavating the ruined foundations of the temple from which they took their name. The tunnels they dug were re-excavated in the 19th century by Lt. Charles Warren of the Royal Engineers. Warren was a prominent Freemason and later became a famous Commissioner of the Metropolitan Police in London responsible for investigating the Jack the Ripper murders.

There has been considerable speculation about what the Templars were looking for under the temple and what, if anything, they found. As usual, the popular answer lies in buried treasure such as the ceremonial vessels of gold and silver used in the original temple. These were allegedly buried in an underground vault when the Babylonians sacked the city in the 6th century BCE. Another, more fantastical, suggestion is that it was the Ark of the Covenant, although the legend is that it had already been spirited away to Ethiopia. An alternative theory is that the Templars were looking for the Pillars of Tubal Cain and the ancient knowledge they preserved from antediluvian times.

Some support for the last theory has been given by HRH Prince Michael of Albany, the present head of the Stewart royal house. He claims the Templar excavation revealed books saved from the fire of Alexandria before it was burnt to the ground, ancient Essene scrolls, volumes written by Arabic and Greek philosophers whose works were condemned by the Church, and countless works concerning numerology, geometry, architecture and music, along with manuscripts relating to metals and alloys. (1998:61). Prince Michael further claims the knights found material treasures as well and this formed the basis of their immense wealth, which made them the international bankers of Christendom.

Other writers have also claimed that the knights unearthed an iron casket, which contained priceless treasure, and chief among all the true process of the Great Work in alchemy, the secret of transmuting metals as communicated to Solomon by the Master Hiram Abiff. (Waite 1991:10) It is further alleged that this discovery led to the famed wealth of the Templars as some of it was acquired through alchemical operations. Traitors within the Order allegedly revealed these operations to King Phillip. The real reason for the persecution of the Order, these sources say, was the greed of the bankrupt king who wanted to get his hands on their alchemical secrets. When a small band of French Templars allegedly sailed to Scotland to escape persecution these secrets were passed to the Masonic Knights of St Andrew and the Thistle, who were also known as princes of the Rosy Cross or Rosicrucians.

Gaeton Delafurge, a member of several modern occult groups who use the Templar name, has said: "*the real task of the nine knights was to carry out research in the area [of the old temples foundations] in order to obtain certain relics and manuscripts, which contain the essence of the secret traditions of Judaism and Ancient Egypt*" (our underlining) Delafurge further claims that the Templars did have secret contacts with Islamic groups such as the Assassins and the Sufis. Also they obtained access to Cabballistic teachings. (1987:90)

Another possible source of hidden treasure at Solomon's temple is given in one of the legends of Moses. In the Bible it says that Moses was learned in all the wisdom of the Egyptians (Acts 7:22) As a Hebrew boy raised as an Egyptian prince it is probable that Moses had been inducted into the Egyptian Mysteries. Before he died Moses is supposed to have given Joshua all his secret writings. It is speculated that these contained all the wisdom of the Egyptians and perhaps even older lore. Joshu was told to anoint these scrolls in cedar oil to preserve them and then seal them in airtight pottery containers. These were then to be buried

under the rock known as the Holy of Holies in what is now Jerusalem. This rock was later the site of Solomon's temple. It is therefore possible that the Templars knew of this legend and it was one of the things they were searching for in the tunnels.

In the list of charges made against the Templars by King Phillip and the Pope they were accused of renouncing Christianity, spitting on the cross and worshipping an idol called Baphomet. The renunciation of Christianity (more likely Churchianity) and defiling the instrument used to torture and kill the Christ was also reported in allegations against the Gnostics. They may be charges invented by the Church to blacken the name of their rivals, but they may also make logical sense in the context of belief systems that were anti-Christian, yet not anti-Christ.

Baphomet was variously described, suggesting that it had different forms. It was said to be a Janus-like head of an old man with two faces and a long white beard, possibly representing the Ancient of Days or the Absolute, a human skull that uttered oracular prophecies and guided the destiny of the Order, or a large black cat (Isis, Bast or Sekhmet?) One image found carved in a Templar priory depicts a typically demonic figure complete with a feline face with a beard, bat wings, female breasts and horns. Recent writers have positively identified Baphomet with Sophia, the Turin Shroud and even the heads of John the Baptist and Jesus! The latter is supposed to be buried in Rosslyn chapel along with the Ark of the Covenant and the Holy Grail.

In the 19th century the French occultist and magus Alphonse Constant, a retired Catholic priest and proto-communist best known by his Jewish pseudonym of Eliphas Levi, published his famous illustration of Baphomet. He claimed that it was a pantheistic figure symbolising the Absolute. Levi also believed that the source of the Templar's wealth had been a



Artwork by JET

knowledge of alchemy obtained in the Middle East. The physical applications of the alchemical operations were reflected on an inner level by the Templar's quest for esoteric knowledge and spiritual enlightenment.

Levi's famous illustration of Baphomet seems to be based on the one found in the Templar commanderie mentioned earlier. He is shown goat-headed and sitting cross legged on a cube. This represents the altar of the Earth on which all matter is sacrificed to become spirit. It could also be the rough ashlar of Masonic lore that is shaped by the Master Craftsman. Between the figure's horns blazes a torch symbolising illumination. On his brow blazes the pentagram or Morning Star. He is winged to show his angelic nature, yet has a human torso. His goat head and legs remind us of humankind's animal origins.

Levi's version of Baphomet is androgynous or bisexual to signify that this is the nature of the angels, also that the Godhead transcends gender and men and women are spiritually equal. Because of 19th century prudery Levi did not show the erect phallus of the figure symbolising the solar power. Instead it was hidden by a caduceus or wand of Hermes. The androgynous nature of Baphomet is emphasised by the fact that one of his arms is rounded and feminine, while the other is muscular and male. One points up to a waxing moon (Diana) and the other down to a waning moon (Lilith). This is also the Hermetic gesture signifying 'As above so below' or that humanity is a microcosm of the macrocosm (universe).

What did Baphomet signify to the Templars? We may never know, but we can make a few educated guesses based on Levi's symbolism and information garnered from other sources. Firstly, the name has been translated from the Greek *Baphometis* to mean baptism of wisdom. This makes perfect sense considering the aims of the Templars in acquiring

ancient knowledge. Also the goat is the outsider, the outcast, the wanderer in the wasteland, quite literally the scapegoat that was given as a sin offering to Azazel. It is also the animal image of the zodiac sign of Capricorn, which rules the tenth house of achievement and ambition. In astrological lore the Capricorn goat climbs higher and higher up the mountain. It is traditionally the metaphor for an ambitious and sometimes ruthless social climber who will do anything to get status in the world. In fact it was the Templar's worldly ambition that contributed to their downfall and there was also a popular expression: "The pride of a Templar."

On the inner level, the ambition of the goat is transformed into a spiritual one. The mountain it climbs is the home of the Gods or the summit of spiritual perfection in this world. It is the quest of the seeker to scale the heights and reach its peak. By doing so they will achieve the spiritual goal of the Great Work, which is illumination or enlightenment. By this process the sheep are separated from the goats by the Good Shepherd. The goats are the initiates who follow the sunlit path to the top of the mountain and the sheep are the materialists and the followers of orthodox religions who stay in the dark valley below. However in using this metaphor we must not slip into the trap of spiritual arrogance, which was one of the failings of the Temple.

Levi referred to his image of the Templar's god as Baphomet of Mendes and therefore associated it with the Goat of Mendes so beloved by sensationalist writers of occult thrillers. It was the Greek historian and traveller Herodotus who, with typical classical hypocrisy condemned the barbarous rites at Mendes, where he allegedly witnessed priestesses performing sex acts with a sacred goat. These alleged events, when the worship had become debased, and its false association with devil worship has obscured the real meaning of the Goat of Mendes.

Originally the deity worshipped at Mendes was not a goat at all, but a ram. It was the sacred animal of Khnum, the ancient ram-headed god of fertility and creation and guardian of the Nile. His name means moulder and he created the first man and woman on a potters wheel. Khnum was also known as the 'father of fathers, the mother of mothers' and was bisexual in nature. His consort or female aspect was Nut or Neit, who we have met before as the pre-dynastic Goddess of the Seven Stars and mother of Set. Her name means quite literally the terrifying that which is. In later times she was a creator goddess of war, wisdom, hunting and the dead. Her personal symbols were two crossed arrows and a weavers shuttle, while her sacred animals were the bee and cat. In the early myths she was the first goddess, the mother of the Gods and the virgin mother of the sun god Ra. She is said to have emerged from the depths of the primeval waters. Then she formed a mound to rest on to give birth to the light by uttering secret words of power. In later times other goddesses such as Isis obscured Neit. The Greek historian Plutarch recorded that an inscription on her temple at Sais read: *"I am all that has been, that is and all that will be. No mortal has yet been able to lift the veil which covers me."* The final sentence was later credited to Isis.

Khnum was sometimes associated with the master craftsman god Ptah, who was regarded by the later Greek colonists of Egypt as the blacksmith god Hephaestus or Vulcan and called the Great Architect of the Universe. He was a bisexual creator god who, like Khnum, created humanity using a potters wheel. He was popularly known as the master builder and was the patron deity of smiths, masons and craftsmen in wood and metal. Khnum was also the patron god of an important pharaoh who transformed Egypt into an imperial power 3500 years ago. This special ruler, overshadowed today by others such as the heretic Akhnaton and Tutankhamun, was both a warrior and a mystic, a wise ruler, a scientist, diplomat, pioneering botanist and an occultist.

Thotmoses III (born of Thoth) ruled during the XVIII Dynasty at the end of the 15th century BCE. As a young man Thotmoses ruled as co-regent with his sister Queen Hatshepsut. When she died he became the supreme ruler of Egypt and proceeded to transform the country into a world power in the Middle East. He led a series of successful military campaigns to conquer nearby lands including Nubia, Palestine, Lebanon and Syria. Eventually Egypt's new empire extended as far north as the River Euphrates. This allowed Egyptian culture to flourish and prosper during a period of peace when it faced no threats from its enemies.

Although the pharaoh was feared by his vanquished foes, he was widely respected by his subjects as a wise and just ruler. Despite his warrior prowess, he was a cultivated man who promoted the arts and sciences. He also created a legal system that, unusually in the ancient world, treated everyone as equal and was staffed by impartial judges. Thotmoses is credited with creating the first zoo and a botanical garden containing specimens of fauna and flora he had collected during his period abroad. When the pharaoh died the scribes described his soul as a fiery comet in the heavens. This was a cryptic reference to the passing to spirit of a highly developed soul and an initiate of the Mysteries. It was also said about him: "There was nothing he did not know, he was a Thoth in everything." This was another reference to his initiatic role as a cultural and spiritual exemplar.

Thotmoses holds an important position in occult history for it is claimed he gathered together learned scholars, priests, philosophers, healers and craftsmen to form a secret fraternity based on intellectual, spiritual and practical expertise. This was known as the Great White Brotherhood or White Lodge. The name has nothing to do with 'white magick', but refers to the white robes its members wore and also their use of a mysterious white powder. This was called white gold and was allegedly produced by alchemy. It had the

property of stimulating the Third Eye or pineal gland to increase psychic powers and spiritual knowledge. It was believed to be an etheric version of physical gold. The so-called White Brothers operated under the auspices of the priests of Ptah, who were trained from an early age as either healers, metallurgists, masons or architects. Some theosophical occultists have said that this Egyptian mystery school was the mythical forerunner of the Essenes, whose members allegedly included John the Baptist and his cousin Jesus, and the Order of the Rose Cross. One of the symbols of the Brotherhood was an ankh with a rose overlaid on it.

It is interesting to note that one of Thotmoses' official titles was 'the crocodile of the Nile'. This refers to the crocodile god Sebek, the son of Neit. Sebek was one of the allies of Set and at one time he replaced the dark god in the Egyptian pantheon and became the consort of the moon goddess Hathor. Crocodiles, snakes, lizards, toads, frogs and reptiles of all kinds are all creatures that have secretly represented the Nephilim and the Elder Gods in world mythologies down the centuries. They have also been disguised by titles such as the serpent people or the people of the dragon.

Thotmoses dedicated himself to Khnum and also to Sekhmet, the lion-headed goddess of the desert, who was the daughter of Ra and consort of Ptah. She was also closely associated with the cat goddess Bast, another lion goddess Pakhet worshipped by Queen Hatshepsut and compared by the Greeks to Artemis (their version of Diana), Hathor and Thoth's consort Maat.

These connections and identifications are not coincidental and they are important on an esoteric level for understanding who Tutmoses III was. They indicate that he was not only a progressive and enlightened ruler. He was also a Pendragon, a dragon king of the Cainite bloodline going back to the Watchers. Modern Theosophists say he was also one of the

incarnations of their Master Koot Hoomi. In fact the soul that incarnated in the body of Thotmoses belonged to a group of initiates known as the Hidden Company, the Goodly Company or the Wanderers. Between their lives on Earth they act as guides and teachers from the Other Side.

Some occultists see the Goat of Mendes, or more correctly the Ram of Mendes, as a symbol for Ham, one of the sons of Noah. Ham has been identified with both Thoth and the Biblical priest-king Melchizedek. It has also been claimed that he was really the son of Tubal Cain and therefore the grandfather of Nimrod, creator of the Tower of Babel. (Garner 1999:155). Ham also features in an alternative and interesting variant on the myth of the Fallen Ones and the Pillars of Tubal Cain.

The 4th century CE Christian writer Cassion tells how the Ben Elohim were actually the human offspring of Adam and Eve's third son, Seth. They had been given this name because of their spirituality and good nature, but were seduced by the daughters of men or the female children of Cain. The result of this mating were children who were so wicked that Yahweh sent a flood to wipe them from the face of the Earth. Cassion says the Sethians had been endowed with all knowledge. This included the occult properties of trees, plants and stones and the gift of prophecy. When they married the daughters of Cain they turned this knowledge and their psychic powers to profane uses. They allegedly began to practice black magick and turned from Yahweh to devil worship.

Ham, it is said, learnt of the magical arts from the sons of God. Knowing his father Noah would not approve, he engraved this forbidden knowledge on metal plates and stone tablets to preserve it from the floodwaters. Ham handed this magical lore to his son Mesraim or Mizraim, from whom the Egyptians, Persians and Babylonians are descended.

Zoroaster is said to have come from the line of Mizraim and this makes some sense as Cain is supposed to have been the ancestor of the magian priesthood of fire-worshippers. (Gardner 1999:159)

In Freemasonry the Ancient and Primitive Rite of Memphis and Mizraim is said to have arisen out of the 18th century lodges of Egyptian Masonry founded by Count Cagliostro. This friend of the mysterious alchemist, occult adept and Theosophical Master Comte de St Germain, who incidentally was related to the Stuart dynasty, was an alleged secret agent for the Illuminati. Cagliostro was eventually arrested by the Inquisition and died in prison. The symbolism of the Rite is based on the Egyptian Mysteries and the Gnostic dualistic cosmic struggle between the forces of good and the powers of darkness represented in Egyptian mythology by Osiris and Set. Instead of the Master Hiram Abiff, the central myth of the Rite is the story of Lamech, the father of Tubal Cain, and the murder of his other son Jubal.

In 1902, John Yarker, an English Freemason who was the head of several Masonic lodges, granted a charter to three German occultists to establish a grand lodge of the Rite. In 1899 or 1900 two of these men, Franz Hartmann and Heinrich Klein, joined with an Austrian called Karl Kellner to found the Ordo Templis Orientis (OTO). This is variously known as the Order of the Temple in the East or the Order of Eastern Templars. The OTO in its original form drew upon Masonic, Rosicrucians, Templar, Illuminati and pagan teachings. Its house magazine *Oriflamme* stated in 1912 that the Order held the key which opens up all Masonic and Hermetic secrets, namely all the teaching of sexual magic and this teaching explains, without exception, all the secrets of nature, all the symbolism of Freemasonry, and all the secrets of religion.



Jacques de Molay

Kellner claimed that he had personal knowledge of sex magick from three Eastern adepts - an Arab and two Hindus. A more likely source was a group of French occultists called the Hermetic Brotherhood of Light. They were distant followers of an American magus, P.R. Randolph, who also said he had been taught left-hand tantra by adepts in the Middle East. After Kellner died in 1905, the OTO was taken over by Theodor Reuss and in 1910 or 1912 he inducted Aleister Crowley into the Order. The Great Beast formed a British branch of the OTO called the Mysteria Mystica Maxima (the MMM or Great Mystical Mystery). When Reuss became ill in 1922 he retired as head of the OTO and named Crowley as his successor.

In occult tradition the heraldic sign for Ham was the Goat of Mendes or the goat of Capricornus. Allegedly this was the inverted pentagram with an emerald between its horns. When upright this pentagram represents Venus-Lilith, with the emerald symbolising the yonic star-fire or essence of the Star Goddess. Ham and the Mendes Goat are also associated with alchemy and that master alchemist Azazel. (Gardner 1999:156-158). The descendants of Ham are said to have settled in Egypt and that is probably how this son of Noah became associated with the Ram or Goat at Mendes.

One of the original roles of the Templars was to guard the pilgrim routes to Jerusalem and keep them open despite opposition from the Saracens. However the Order believed that the root of the Orders heresy lay in its unauthorised contacts with Islam.

The Church in fact accused the Temple of conspiring with the infidels and claimed that Baphomet was a corruption of Mohammed. In fact any link with the Saracens may not have been of a political nature, but something far more esoteric. One of the charges made against the Templars was that they practised unnatural vices, including kissing each other on

parts of their bodies during naked initiation rites. These places included the mouth, the solar plexus, the penis and the base of the spine. Such claims about the *osculum infame* or obscene kiss was also a stock charge made against witches. It has been suggested that the Templars were practising an Arabic magical technique called the Saracen's kiss. This involved the adept breathing on various parts of the body during an initiation to activate the corresponding chakra or psychic centre. (Liddell 1994: 79).

As far as the occult tradition is concerned the Templars, like the Egyptian initiates of old, were secret followers of a spiritual pathway that led to the attainment of ascending levels of sacred knowledge (Hopkins, Simmons and Wallace Murphy 2000). The Masonic belief in the importance of the Temple was based on that claim that "*it was an Order [that] concealed through the ages and perpetuated through saintly custodians, reveals to a chosen few some part of its secret doctrine the identity of Christ and Horus, of Mary, the Mother of God, and Isis, the Queen of Heaven.*" (Waite 1991). In fact the various branches of Templar Masonry are firmly based on the tradition of a survival of hidden or forbidden knowledge from the days of Noah and the Flood and the secret of the true nature of the Christ.

Chapter Nineteen

The Hanged Man

"It is not the blood-letting that calls down the power, but the consenting" Mary Renault

In the major arcana of the Book of Thoth or the Tarot the twelfth card is called the Hanged Man. It shows a young man hanging upside down suspended by one foot from a tree or gallows made of branches. His right leg is crossed over his left knee to form the shape of a Tau cross. In some packs he holds a bag of coins in each hand. In old Italian packs this card is called the Traditore or Traitor and this is a reference to Judas. However, in the Middle Ages it was a common practice for errant knights to be hung upside down and beaten as a punishment. This position has also been linked with those crucified upside down such as the heretic Mani and St Peter.

Madeline Montalban, founder of the Order of the Morning Star, said this card means self-denial and personal sacrifice. She suggested that the reversed position was indicative of the awakened seeker who shows they have not entirely broken free of the limitations of the material world, but is signifying by their reversal that they are attempting to do just that. She also said that the Hanged Man has attained a degree of arcane knowledge through his earthly trials and temptations (1983). Sallie Nichols (1980) sees this reversal and its connection with heretics, non-believers and betrayers as a sign that the seeker on the Path becomes a social outcast. As



someone who rejects the normality of society and opposes the collective view he or she can appear to be a traitor to the Establishment and someone who has betrayed its ideals and values.

Another taromancer, Paul Huson, compares The Hanged Man card to Dionysus, who must perish in order to be reborn even as the seed must descend into the earth to grow again next year. (1972:200) In ancient Greece images of Dionysus were hung in trees as a fertility rite to help the crops grow. Huson also refers to the English folk custom of stoning an effigy called Jack O'Lent in the spring. After being stoned and abused it was then burnt. Some country people regarded Jack O'Lent as Judas Iscariot and it was also a nickname for the scarecrow. In pagan times this effigy hung or burnt in the fields symbolised the spirit of winter and was associated with the Lord of Misrule. Behind this image, says Huson, lurks the death of the sacrificed god and his descent into the underworld.

Huson also describes an interesting ceremony practised by the 19th century Masonic-Rosicrucian group, the Hermetic Order of the Golden Dawn. This ritual was probably based on The Hanged Man in the Tarot. It involved binding and hanging the candidate for the adeptus minor grade on a cross. This was also done with a selected member at an annual ceremony called the Corpus Christi Ritual. In the adeptus minor grade it was regarded as a prelude to illumination and in the annual rite it was used as an absolution for the Orders collective karma during the preceding year.

It is all too easy to dismiss the Golden Dawn as a motley bunch of Victorian middle-class gentlefolk, yet in their magico-spiritual practice they were in many instances pioneers of their age. The GD not only had a great influence on 20th century magick and occultism, but also contained subtle Luciferian elements that today have been obscured. In

fact they may not have been totally clear to the majority of members at the time. The very title of the Order the Hermetic Order of the Golden Dawn is significant in itself and one of its offshoots was called the Stella Matutina or Morning Star. In one of its invocations the phrase "*I declare that the morning star has risen and the shadows flee away*" was used.

In the Philosophus grade of the GD the symbolism of the Fall was used and the Dragon (Lucifer) was used to illustrate the elemental and spiritual power of fire. Israel Regardie, a GD initiate in the 1930s and secretary to Crowley, has said: "*The Fall is catastrophic only from one viewpoint. The awareness of the rise of the Dragon endows man also with consciousness of power and power is life and progress.*" He also quotes Blavatsky's view that Lucifer is the redeemer, liberator and saviour of humanity. Regardie goes on to say: "*In the evolutionary scheme the Fall occurs through a higher type of intelligence coming into close contact with nascent humanity, thus stimulating the psyche of the race.*" (1936/1971: 79-80)

In fact in the adeptus minor grade there is a description of the Ben Adam, or the son of Adam, amidst seven golden lightbearers. This could be a description of the Archangel Lumiel as he is "clothed with a garment down to his feet, and girt with a golden chain. His head and his hair were white as snow and his eyes as flaming fire: his feet like unto fine brass as if they burned in a furnace. And his voice like the sound of many waters. And he had in his right hand seven stars [the seven stars of Ursa Major?] and out of his mouth went the Sword of Flame and his countenance was the sun in his strength." (Regardie 1936/1971:82) In the Practicus grade in the Stella Matutina the candidate is symbolically seen as Horus and given the title Unicorn of the Stars. Cabaric god forms are also built up according to the instructions of their mysterious Master of Mesopotamia [Melchizedek] and they were astrally assumed by the chief officers of the lodge. (Grant 1972:71)

The Hanged Man also relates to Azzael as the Persian angel Shemyaza. He was also known as Azza, Shemjaza, Shemhazai, Shemazyra and Amerrzyarak. Shemyaza was seduced by a human woman called Ishtahar and she promised him her sexual favours in exchange for the secret name of God. (Collins in Wallace Murphy n.d.) Ishtahar may be another name for Naamah, the sister of Tubal Cain and a younger version of Lilith. (Hudson 1970:9) As a punishment for cohabiting with a human woman and revealing the secret name Shemyaza was condemned to spend eternity hanging upside down between Heaven and Earth in the constellation of Orion.

The archetypal hunter Orion has been described as the stellar form of the old Horned God of the witches (Chumbley 1995:75). Hanging upside down Shemyaza has one eye open and the other shut so he can see his plight and suffer more. This also makes him a watcher among the stars.

A one-eyed divine being hanging from a tree who possesses arcane knowledge and is popularly known as the Hanged Man is also found in Norse mythology. He is Odin or Woden, the father of the god of light Baldur, who hung on the Yggdrasil or World Tree for nine days and nights to obtain the secret alphabet of the runes. In his Germanic persona as Woden he is the god of shamans and is represented as a wizard and magician. One of the reasons why it is said the Norse folk accepted Christianity so easily was that they saw the crucifixion as just another version of Odin hanging on the World Tree.

Odin's son Baldur was also identified with the White Christ when the Christian missionaries began converting the peoples of Northern Europe. The myth of the betrayal of Baldur by the fire god Loki and his subsequent death and descent to the underworld paralleled Jesus' betrayal by Judas, who also hanged himself on a tree, the crucifixion and the descent of

Jesus to save the souls in Hell. In both cases Judas and Loki play an important and pivotal role in the cosmic drama. Without them the drama would not come to its conclusion.

It has been pointed out by some writers on the Norse myths that the Odin = Jesus theory falls flat when the motives of the two figures are examined. In the case of Odin, he suffered on the gallows of the World Tree as an act of self-sacrifice to gain wisdom and knowledge. Jesus, on the other hand, voluntarily went to his death as an Azazelian sacrifice or scapegoat for the sins of humanity. However in both myths we are dealing with a voluntary self-sacrifice for the benefit of humankind, as opposed to the normal (sic) object of sacrifice as a method to placate or please God or the Gods.

The death of Jesus was an act of supreme self-sacrifice for the common good. On the night before his arrest, again strangely in a garden, Jesus falters in his mission and asks that his destiny be changed. This was never possible for, from the moment of his birth, and aeons before that moment in time and space, events had been moving inexorably towards the rugged cross on the green hill. In the end both Odin and Jesus freely choose their fate because, paradoxically, they have no choice.

In reality, as with both Gods and humans, it is the goddess Fate who is controlling their actions and destiny.

One of Odin's later titles was All-Father suggesting that he held the supreme position among the Norse gods and goddesses as their leader. It has been suggested that Jesus held a similar demigodic role in relation to the jealous father god of the Old Testament. Many pagan cultures had a belief in a God behind the Gods. This is summarised in a late pre-Christian text called the *Tubingen Theosophy* in which the Roman sun god Apollo answers the question as to whether he is a god or not. He replies: "Born of itself, taught, without a

mother, unshakeable, dwelling in fire, this is God. We, his angels, are a small part of God."

In identifying Odin and Baldur with the White Christ the Nordic and Anglo-Saxon pagans were recognising the archetypal and universal nature of the most powerful myth in human history. The essence of this myth is encapsulated in a Christian legend about the cross on which Jesus died. This, potentially heretical, legend says the cross was made of wood from the Tree of the Knowledge of Good and Evil in the Garden of Eden. This legend effectively links the death of Jesus with the myth of Eve and her seduction by the Old Serpent who was Lucifer-Azazel. It also illuminates the true nature of the crucified one and the hidden symbolism behind the image of the Hanged Man.



Chapter Twenty

Orion the Wild Hunter

"He was a mighty hunter before the Lord" Genesis 10:8

In the 13th century CE the writer Saxo Grammaticus wrote an account of the life and times of Prince Amleth or Hamlet of Denmark. Amleth was a variant of Amlodi, the supernatural being in the Norse creation myths whose mill grinds out the stars. This mill stood on an island guarded by a group of female giants called the Nine Maidens. Amleth's father was called Orvendell or Earendell and he was described as the first of all heroes who was born. Earendell was also a warrior and a huntsman who fought the ice giants the Norse equivalent of the Titans. He was a friend of the thunder god Thor and a skilled archer. He has been compared to Wayland the Smith, Robin Hood and Orion the Hunter.

Hamlet's father is very much a mythical figure and was said to have been a human who became a star. This is a metaphor for a mortal attaining divine status or union with God. However the plot thickens as an Anglo-Saxon source describes Earendell as the brightest of the angels who has been sent unto men upon this Middle Earth. In some accounts he is described as the true fulgence [shining or brightness] of the sun who illumest for ever all the tides of Time. In Anglo-Saxon times he was associated with Venus as the dawn star or morning star and with the fallen archangel Lucifer. In a cryptic comment about Earendell, I.Gollanz in his *Hamlet in Iceland* (1898), quoted in de Santilla and von Dechend

(1977:36), seems to suggest that Venus at its brightest in the sky was the Star of Bethlehem and compares the Christ child with the sun god. In ancient times the traveller always greeted the rising of Venus before the dawn because it was the sign that the sun would soon be rising on a new day.

Earendell is a form of the archetypal divine archer whose earthly representatives included such folk heroes as William Tell. In fact the story of Tell shooting an apple from his sons head was first credited to Earendell. In one of the most famous episodes from the Robin Hood myths he goes cloaked and disguised to compete in an archery tournament. In the cosmos Earendell is associated with the constellation of Orion with its Luciferian connections. De Santilla and von Dechend call this giant figure the son of God, the forester and the Great Bear, all names with interesting connotations. He hunts a bull or a stag along the celestial pathway of the Milky Way, which is also known in Northern European myth as the Wodenwaeg or Woden's Way. Earendell-Orion is the archer-hunter who tracks his totem animals across the night sky.

Adrian G. Gilbert has seen him as another form of Herne the Hunter, the witch god who is also associated with Woden and Robin Hood. In the popular English folk tale Herne is a woodward or forester in royal service in Windsor Forest. One day, while hunting with the king, he saves him from an attack by a wounded stag. Herne kills the animal, but in doing so suffers a mortal wound. A conveniently passing wizard instructs his colleagues to cut off the stag's antlers and bind them to Herne's head. When they do he is miraculously resurrected from the dead.

The king rewards Herne for saving his life by making him his chief steward. Unfortunately his colleagues are jealous, or he is sacked for poaching, and eventually a depressed Herne hangs himself from a blasted oak in the forest. From that day on his antlered ghost haunts the vicinity of the oak with a

spectral pack of hounds. In many forms of traditional witchcraft the Horned God in his winter aspect is depicted as the Lord of the Wild Hunt. Both English and Germanic folk traditions say the male leader of the Wild Hunt Woden or Herne. In country areas it is sometimes called Cain's Hunt.

In Greco-Roman mythology Orion was loved by Diana, the moon goddess of hunting. Every day the young hunter used to roam the forest with his faithful hound Sirius at his heels. One day he came across a group of Diana's nymphs frolicking in a woodland glade. They were in fact the daughters of the Titan known as Atlas. Orion immediately lusted after them, but they fled ever deeper into the forest pursued by the hot-blooded hunter. In an attempt to escape his clutches, the nymphs called upon their mistress Diana for help. They were instantly transformed into seven white pigeons and flew up into the sky. They became the seven stars of the constellation of the Pleiades.

Orion then fell in love with a mortal princess called Merope. Her father consented to their marriage providing Orion carried out a heroic deed to win her hand. Instead Orion planned to abduct Merope and wed her secretly. When his plan was frustrated Orion was blinded (as traditionally was Earendell, Longinus and Hodur, the assassin of Baldur) as punishment and lost his bride-to-be altogether. Blind and helpless Orion wandered from place to place hoping to find someone who could restore his eyesight. He was told by an oracle to travel east and expose his eyes to the rising sun. He did this and was healed.

In an alternative version, the dawn goddess Eos or Eostre fell in love with the blind hunter. Her brother, Helios-Apollo, then restored his sight. In a third version, Orion stumbled across the cave of a cyclops, one of the members of the Titan race of giants. As the poet Longfellow said: "*He sought the blacksmith at his forge. The cyclops told him to climb up a*

mountain and fix his blank eyes on the rising sun and his sight would then be restored."

Once he was healed Orion returned to the forest and his hunting ways. There he met Diana and they fell in love. Unfortunately for the devoted couple the sun god, Apollo, was jealous of his sister and he plotted to kill Orion. In an incident very similar to the death of Baldur, Apollo persuaded Diana to demonstrate her skill at archery. He challenged her to hit a black speck in the far distance bobbing about in the sea. Diana fired and only too late did she realise as the arrow hit its target that the black speck was Orion out swimming. Diana vowed her lover would never be forgotten and she placed his soul among the stars in the heavens. There he still hunts with his animal companions, a hare and two hunting dogs. The latter are Canis Major, containing the star Sirius, and Canis Minor, containing Procyon. In Egyptian mythology Sut-har (Set-Horus) were associated with Orion and Sirius represented by a dog and a wolf.

Gilbert (1996) also connects Orion with the mighty hunter King Nimrod, descendant of the Watchers, pioneer city builder and constructor of the Tower of Babel. He has been described by the Catholic demonologist Montague Summers as a giant wizard of mickle might. As Nimbrot or Nebroh he was worshipped as a god by the Ammonites. In the Middle Ages the Grimoire of Pope Honorius invokes Nambroth as the daemonic power of Mars. This links him with the Samael, the angelic ruler of Mars, Azrael-Azazel and, of course, Shemyaza hanging in the star-gate of Orion.

The constellation of Orion seems to have been held in some importance by the ancient Egyptians if modern writers can be believed. In 1994 Robert Bauval and Adrian Gilbert published the result of their new research into the pyramids and their meaning. They linked these monuments with Orion and the burial of the pharaohs. According to their theory, the

pyramids were laid out to form a star map in the landscape reflecting the night sky above. Not only that, but in funeral rites the mummy of the pharaoh was placed in a chamber inside in the pyramid in a position so a shaft to the outside aligned with the constellation of Orion. A magical ritual was then performed to release the soul of the king so it could take its place as the reborn Osiris in the star-gate of Orion.

There is a considerable amount of ancient stellar lore directly or indirectly associated with the Luciferian tradition. For instance, Romany star lore recorded by J.A. Vaillant in his study *Les Roms* (Paris 1857) describes the wheeling circum polar constellations as the original sidereal Book of *Enoch* or *Tro-Tehitio*, the gypsy name for Hermes Trismegistus, from whence all fates and destinies were dispensed upon the world. This was via the zodiacal-planetary matrices or celestial types of the major arcana of the Tarot. Vaillant's informants told him that the fate dispensed from this starry wheel dispensed over the destiny of the wanderings of the Rom tribe. E. B. Trigg (1975) describes how a it was a gypsy smith who forged the four nails for the crucifixion. The fourth nail became so heated that it could not be removed from the forge and only three were used. This fourth nail has been the bane of the Rom ever since, forcing them to wander the Earth without a homeland, like the Wandering Jew, in an attempt to flee their doom.

The Rom also have an account of their origins that says they are descended from the incestuous union of Tubal Cain and Naamah or Chem and Guin, the sun and moon. One of the ancient titles of the Romanies is the Children of Cain. The gypsy monopoly on metalworking in the Middle Ages, and possibly even their modern trade as scrap metal dealers, derives from this origin myth. The Children of Cain, or fire people, were allegedly hereditary magicians with psychic powers, smiths and horse dealers. These categories all fit with the favourite occupations of gypsies throughout the ages.

Behind these myths is the gnostic belief in how pure spirit i... into the weary, sorrowful circle of material existence in the sub-lunar wheel of rebirth and is constantly seeking to return to its starry realm. The material world is the realm of Time and Fate over which the Heavenly Nail of Polaris, the Pole Star, stands sovereign and serene ruling destiny. The star Alpha Polaris is the Nowl star or Nail of Heaven. As the metallic point or qutub, the athame or sword, the Pole Star was forged by Tubalo, the fire god of the gypsies who corresponds to Tubal Qayin - from the Arabic *Qyn* or iron point (of a lance or spear).

This metallic arcanum of the Polar Star may link with the Egyptian mystery of Bja, or the meteoric iron bones of the star kings involved in the transformation of the dead pharaoh into Osiris in the constellation of Orion. (Bauval and Gilbert 1994:203-04) Set also has an iron skeleton and in a 3rd century CE magical papyrus from Alexandria, the holy city of the Hermetic tradition, he is invoked as Thou art the midpoint of the stars above, thou Master Typhon. Typhon was the Greek name for Set, but also, confusingly, a name given to his mother, the Goddess of the Seven Stars (Ursa Major or The Great Bear).

The celestial pole is the secret behind the symbolism of the four-sided spinning castle of the witch goddess. This turns eternally at the heart of heaven and is the gateway to Hyperborea, or the land beyond the north wind. For the initiate of the Mysteries Polaris is symbolically the sword point, the City of Enoch and Cain, the Iron Star, the Celestial Nail, and the stellar suture in the skull-dome of Heaven, the gateway to the Great Beyond.

About the cosmic centre of the heavens winds the constellation of Draco the Dragon. In Persia it was the dragon-serpent Azhadaha, identified with the Black Serpent of Light, Azazil-Ebas, chief of the Inri or fallen angels. The Great Star

Dragon coiled about the axis tree of the worlds is emblematic of the serpent of wisdom coiled around the Tau cross, the primary sigil of the Craft of the Wise. The Great Serpent, Draconis Azhdaha is significantly also called Thyphonis Statio or the Station of Typhon or Set. In the Egyptian planisphere reproduced in Athanasius Kircher's *Oedipus Aegytiacus* (1652) Typhon is shown as a scarlet and green scaled dragon and is equated with the oldest God. This colour scheme of green and red features in the Luciferian tradition.

In some circles of traditional witchcraft the constellations Ursa Major (The Great Bear) and Ursa Minor (The Little Bear) are revered as the sidereal vehicles of the Lord and Lady, the witch god and witch goddess. Respectively, they are termed Our Lord's Wain (cart or wagon) and Our Lord's Wain. Ursa Major is also called the Wain of St Gabriel. It is seen as the stellar funeral bier that conveys the spirits of the dead. It has long standing connections with the Lord of the Wild Hunt whose hounds are called Gabriel's ratchets (possibly relating to ratch or wheel.)

In Persian-Jewish gnosticism Ursa Major is ruled by the horned bull daemon Asmodeus, lord of storm and night. He is the son of Tubal Cain and Naamah, according to one account, or King David and Lilith in another. Less known is the Lancashire witch tradition linking the stars of The Great Bear with the Seven Whistlers, the spectral bird psychopomps whose eerie nocturnal cries foreshadow death. Traditionally they are said to embody the spirits of the Jews who assisted at the crucifixion. Their divine punishment was to wander as birds mournfully circling in the sky forever.

Ursa Minor is the celestial vehiculum of the female leader of the Wild Hunt in folklore and witch tradition. She is Holda, Herodias or Diana-Artemis, the Black Goddess and Wild Lady of the European witchcraft. This is confirmed by the Hellenistic magical incantation to Arktos as the seat of the

Great Wild Huntress. These star systems wheeling through high heaven are the cosmic vehicles of the Old Powers from whence the praeterhuman Cainite-Ophite mysteries were originally transmuted and the seed of the Elder Gods and Great Old Ones was borne to Earth aeons ago.

The Pleiades or Seven Sisters are called the Evening Hen in European folklore. They are sacred to the White Lady of Heaven (the witch goddess) in her seven-fold aspect as the seven tongued flame of the lamp of the star virgins. The Pleiades trace the elliptic path across the night sky taken by the sun during the daylight hours. Magically their powers are held, according to Agrippa, to increase the light of the eyes [possibly a reference to the classical myth of Orion], to assemble spirits, to raise winds, to reveal secret and hidden things.

Most sacred to the Black-faced Mother, the Dark Queen of Elfame is the twin star Caput Algol - Al-Ghul in Arabic meaning the ghoul. This is in the constellation of Perseus, which represents the baleful countenance of the Gorgon Medusa. She is the serpent-tressed triform aspect of the Greek goddess Hecate-Mormo worshipped by the ancient witches of Thessaly. This goddess is linked with the dark face or side of the moon and she wards the gates of the underworld. In Jewish demonology Algol, a rotating binary star system, is known as the head of Satan and the Star of Lilith. The Victorian explorer Sir Richard Burton noted its association with Lilith, the classical lamia, the Hindu dakini, the Chaldean utug and the gigim or desert demons. Agol is the witch star of the strigae, screech owls, or Italian witches. The Arabs called it the winking daemon and Grant (1999:262) uses occult numerology to link this star with Melchizedek and the White Brotherhood.

The Typhonian stars of Scorpius on the other are traditionally the haunted abode of the night-winged familiar spirit Aquila

Nigrans or L'Aigle Noir, the Black Eagle of the Phoenix Nox (night). This is the Black Eagle, a dreaded emissary of the Great Old Ones long known within the true witch mysteries as Corbeau Noir. Also of great import is another celestial bird, Vega Alpha Lyrae, known as the Stooping Vulture. In Egypt this star was associated with Maat, the goddess of truth and consort of Thoth.

It is hoped that these few leaves from the heavenly grimoire of the ancient starry wisdom will have further illuminated the mythic theme of this book as we reach the end of our journey. They are yet another example of the transmission of the ancient story of the bringing down of the gnostic wisdom from Heaven for the benefit of struggling humanity by those who dared to challenge the cosmic order. It would seem that gnosis or self-knowledge is still a problem to the enemies of truth and the fathers of lies in our modern world. Only recently the archbishop of Canterbury, Dr George Carey, himself presumably a well-educated man, condemned the modern obsession with education and the acquisition of knowledge. He compared this trend with the heresy of the Gnostics in the early centuries of the first Christian millennium.

Churchianity in its many hybrid forms has always been opposed to the education of the masses and self-knowledge of the sacred and spiritual. Anything which removes the role of the priestly class as a middle man between humankind and the Divine threatens the spiritual monopoly of established religion. Over many bloody centuries since ancient times the three Middle Eastern religions of the Book have attempted to achieve this end by the use of sword, noose and fire. Thousands and thousands of their opponents have been put to death to cover up the greatest cover-up and conspiracy in world history.

Today, as the third and last Christian millennium is being celebrated, the time has come for the truth to be told. This present book, and others that will follow, are part of that ongoing process. The Light will shine forth once more from the darkness where it has been hidden for centuries and banish the shadows of ignorance.

The Light is in the Darkness, and the Darkness is in the Light



Appendix I

Contacting the Angels

"The voice of the angels shalt speak unto thee and by their signs shalt ye know them"

Today angelic magick is one of the most neglected of the occult arts. As we have seen in this book each of the planets, and the sun and moon, were ruled by an archangel or angel. Each zodiac sign, Cabalistic sephiroth, hour and day was governed by angelic forces and assigned to a specific angel. All this information provided the system of occult correspondences that was the foundation of medieval magick and survives to the present day.

Although medieval magick was heavily overlaid with Judeo-Christian symbolism and belief, angelic magick is far older than the new religion. We have seen how belief in the seven angelic regents of the planets goes back as far as the planetary gods or seven governors of Sumeria, Babylonia and ancient Persia. The more narrow-minded neo-pagan purist may feel uncomfortable with the concept of the angels, even condemning them as patriarchal. Nothing could be further from the truth. The angels are androgynous and can appear in human form as either gender. As teaching angels they have always related more easily to women. After all Lucifer did not tempt Adam and the fallen angels did not teach the arts of civilisation to the sons of men. Also the archangels can be easily equated with the deities of the Celtic, Greco-Roman and Norse pantheons.

Each of the angels has a traditional magical image that can be used to contact them by visualisation. They are a focusing point for the invocation of the angelic force or energy they represent. Of course the angels are full of surprises and do not always appear in their traditional forms when wandering the world in human form. For instance Lumiel has appeared to one of the authors as a tall man dressed in Arab costume. He wears a long black robe, a black cloak, a black turban, with a scarf wrapped around the lower half of his face. He carries a scimitar worn in a black sash around his waist. Be careful also how you treat the less fortunate than yourself. The beggar on the street, the bag lady in the park or the stranger knocking on your door for help may be an angel in disguise.

It would be foolish to believe, as evidently some medieval magicians did, that the angelic host can be summoned to appear in triangles or circles of Art at human whim. They are not nature spirits, elementals of the shades of the dead. Angelic forces are very powerful and the Lords of the Flame will treat any neophyte severely who dares to play around with their energies. The experienced magus, however, can use the correspondences that follow to petition them for assistance and guidance.

MIKAEL Archangel of the Sun

Celestial Title: The Beloved of God

Magical Image: A tall young man wearing a golden tunic and cloak. His amber coloured hair matches the colour of his eyes and streams back from his strong face. In his right hand he holds a golden crusaders broadsword.

Rulership: Career, worldly ambition, the physical body, sport, officialdom, the healing of physical diseases.

Symbol: Hexagram

Sephiroth: Tiphareth



Raphael

Tarot card: The Sun, Judgement
Deities: Apollo, Helios, Ra, Sekhmet, Sunna, Aengus Oeg.
Zodiac sign: Leo
Element: Fire
Planetary Metal: Gold
Planetary Jewel: Diamond
Colour: Gold
Day: Sunday

GABRIEL Archangel of the Moon

Title: Power of God
Image: A mature man with long flowing silver hair. He wears a silver crescent on his brow and a silver robe that reflects the light like crystal glass.
Rulership: Psychic powers, astral travel, domestic affairs and the home, women, travel by sea, conception and childbirth.
Symbol: Enneagram or nine-pointed star
Sephiroth: Yesod
Tarot card: The High Priestess, The Moon
Deities: Diana, Selene, Artemis, Hecate, Lilith, Hathor, Khonsu, Sin, Ganesh.
Zodiac sign: Cancer
Element: Water
Metal: Silver
Jewel: Moonstone, pearls
Colour: Silver, dark blue, pale green
Day: Monday

RAPHAEL Archangel of Mercury

Title: Messenger of the Gods
Image: A young man in a yellow tunic and cloak. He wears a broad brimmed hat with a magpie feather or a winged cap with wings and winged sandals. He carries a caduceus.
Rulership: Writing, commerce, communication, contracts,

exams, education, travel by land and air, the Internet, computer software. He can locate lost property or stolen goods, and heal mental problems.

Symbol: Octagram or eight-pointed star

Sephiroth: Hod

Tarot card: The Magus

Deities: Hermes, Mercury, Thoth, Woden, Gwydion, Athene, Ogma.

Zodiac sign: Gemini, Virgo.

Element: Air

Metal: Quicksilver

Jewel: Agate, Tigers Eye

Colour: Yellow

Day: Wednesday

ANAEI Archangel of Venus

Title: The Rose Angel

Image: An androgynous young man who wears a circlet of roses on his long black hair. He wears a dark green tunic and cloak decorated with red and white roses. In holds a wand tipped with a pine-cone and decorated with multi-coloured ribbons.

Rulership: Romantic love, marriage, friendship, female sexuality, homosexuality, arts, music, fashion, and nature.

Symbol: heptagram or seven-pointed star.

Sephiroth: Netzach

Tarot card: The Empress, The Lovers.

Deities: Isis, Venus, Aphrodite, Astarte, Ishtar, Eros, Rhiannon, Freya.

Zodiac sign: Libra

Element: Air

Metal: Copper

Jewel: Lapis lazuli

Colour: Dark green and royal blue.

Day: Friday.

SAMAEL Archangel of Mars

Title: Warrior of God

Image: A tall strong man wearing a scarlet tunic and cloak, with a bronze breastplate engraved with a pentagram. His red hair is drawn back in a pony-tail. In his right hand he holds a gladio or short sword of the Roman type.

Rulership: Physical courage, martial arts, manual dexterity, machinery, and male sexuality. He protects against physical violence and fire, overcomes enemies and dispenses instant justice to muggers, rapists, wife beaters and other low life.

Symbol: Pentagram or five-pointed star.

Sephiroth: Geburah

Tarot card: The Chariot, Strength.

Deities: Mars, Ares, Horus, Vishnu, Tyr, the Morrigan.

Zodiac sign: Aries

Element: Fire.

Metal: Iron or bronze.

Jewels: Bloodstone or ruby.

Colour: Red.

Day: Tuesday.

SACHIEL Archangel of Jupiter

Title: King of the Gods

Image: An older man with grey hair. He wears a purple robe decorated with gold coins and holds a sceptre.

Rulership: Money, social position, political power, gambling, insurance, the law, royalty, orthodox religion.

Symbol: A square.

Sephiroth: Chesed.

Tarot card: The Emperor, the High Priest, Justice, the Wheel of Fortune.

Deities: Zeus, Jupiter, Amun, Dagda, Cernunnos, Thor.

Zodiac sign: Sagittarius

Element: Fire

Metal: Tin

Jewel: Amethyst



Uriel

Colour: Purple
Day: Thursday

CASSIEL Archangel of Saturn

Title: Father of Time

Image: A stern old man with a grey beard. He wears a hooded robe. He carries a staff with a lantern attached to it in one hand and an hourglass in the other.

Rulership: Land, property, wills, inheritances, old people, agriculture, Time, karma, long-term illness and terminal diseases.

Symbol: A straight line

Sephiroth: Binah

Tarot card: The Hermit

Deities: Saturnus, Chronos, Nepthys, the Norns, Kali, Cybele.

Zodiac sign: Capricorn.

Element: Earth

Metal: Lead

Jewel: Jet

Colour: Black or dark brown

Day: Saturday

URIEL Archangel of Uranus

Title: The Magician

Image: A young man with black hair streaked with silver. He wears a sparkling electric blue tunic and cloak, and carries a crystal-tipped staff. On his brow glows the astrological symbol for Uranus.

Rulership: Magick, astrology, space travel, computer hardware, television and video, electronics, revolutionary politics.

Symbol: A Triangle

Sephiroth: Chokmah

Tarot card: The Tower Struck by Lightning.

Deities: Uranus, Aeon
Zodiac sign: Aquarius
Element: Air
Metal: Uranium
Jewel: Iris
Colour: Electric blue

ASARIEL Angel of Neptune

Title: Ruler of the Waves

Image: A mature man in a silvery-green robe. He is crowned with a wreath of seaweed and carries a trident.

Rulership: Trance, mediumship, clairvoyance, glamour, illusion, the cinema, and travel by sea.

Symbol: Trident

Sephiroth: Daath

Tarot card: Temperance

Deities: Neptune, Poseidon, Njord.

Zodiac sign: Pisces

Element: Water

Metal: Any artificial alloy

Jewel: Sapphire

Colour: Sea-green

AZRAEL Angel of Pluto

Title: Angel of Death

Image: A thin man in a black hooded cloak holding a scythe.
Rulership: Death, past lives, Spiritualism, the afterlife, buried treasure, the occult arts.

Symbol: A sickle

Tarot card: Death, Judgement

Deities: Anubis, Crom, Charon, Hecate, Hel, Ceridwen, Vulcan, Wayland, Gwyn ap Nudd, Goibhniu, Gofannon.

Zodiac sign: Scorpio

Element: Water

Metal: Aluminium

Jewel: Ebony
Colour: Silvery-black

LUMIEL Archangel of Earth

Title: The Lightbearer

Image: A beautiful ageless man wearing a shining white robe. There is a blazing star on his brow radiating rays of white light. Around his neck he wears a silver Tau cross entwined with a serpent.

Rulership: The supreme teaching angel of humankind, especially women. Overall he rules everything to do with this planet and its destiny and he is the guardian angel of the human race. He can be called on for personal help in a desperate emergency when all else has failed or body and soul are in mortal danger.

Symbol: The Tau Cross

Sephiroth: Kether and Malkuth

Tarot card: The Fool, The Devil, The World.

Deities: Osiris, Ptah, Set, Adonis, Tammuz, Attis, Mithra, Baldur, Lugh, Dionysus, Quetzacoatl, Baphomet, Pan, Krishna and the Christ.

Zodiac sign: The Milky Way

Element: Earth

Metal: Platinum

Jewel: Emerald and quartz crystal

Colour: Violet

M.H.



Lumiel

Appendix II

The Hymn to Hermes

May the Father of All and Thrice Great Hermes guide!

Hermes, swift-winged, I invoke
Bright mystagogue of the starry cloak,
Psychopompos of the serpent-wand,
Lord of the ways which lead Beyond,
The crafty fox and the subtle snake,
Of your pure numina partake
The ape divine and the ibis wise,
Your true eidola realise,
Messenger tween Heaven and Hell
Logios! Speak the cryptic spell,
Interpreter with your golden rod,
Ithyphallic Cyllenean God,
At the cockerels cry, the flutes sweet breath,
Guide me through the Gates of Death,
Stillbon, glittering in deep night,
Upon this Temple of the Light,
Immortal, heirophantic youth,
Reveal the perfect word of truth,
And in the Seal of Azoth signed,
Unveil the Holy Lamp of Mind.
Tehutio-Mercurius, Lord of the Grand Illusion,
Chief of All Magicians, Jugglers of the Spheres,
Keeper of the Silver Key of the Winds,
Master of the Gnosis of the Magia,
I know thee Hermes and thou knowest me,
I am Thou and Thou art I.

Appendix III

The Ceremony of the Peacock Moon

"Prepare the altar with flame and perfume, peacock feathers and the arcanum of The High Priestess from the Tarot. Strike twice upon the magical bell for Junos Deuce and begin the Rite."

Homage unto thee, Doamna-Zinelor

Swing ye wide at Plenilune,
Argent gates of the Peacock Moon,
For winds of night, they breathe afar,
And stir the forest of the stars,
Where lurks the lonely unicorn,
Sweetening waters with his horn,
Asht, Ennoia, descend and bless,
Serpentess and Saviouress,
With the silvern mirror and tripe crown,
With the hidden law and with space as thy gown,
By the light of snows and stars and flame,
The age of Juno dawns again, An din the chase we range with
thee,
Great Herodiana, o'er land and sea,
Into thy holy house on high,
The House of Wisdom gather us nigh.

Hagia, Sophia, Aset, Epinoia,
Great Bride of God,
Holy Breath of Perfect Wisdom,
Come, bestow on us O Good Abbess,
The sublime lustration of the Aion of Juno Herodias,
Grant us the secret gnosis of the Peacock Moon,
In the game of Dziana.

N.A.J.



Appendix IV

The Fire Rite of Tubal Qayin

(Let the magus kindle the mystick Fire of Azrael on the altar and gaze into its heart, brooding upon the mystery of the Inner Fire within.)

"Through the Hollow Reed I bring down the Mystick Fir from Heaven and draw the Royal Flame of the Sundown to Earth by my enchantments. Burn bright O Celestial Tongues upon the Altar Forge of the Wise."

(The magus makes burnt offerings of perfumes in the fire, worshipping it as a symbol of the Goat Angel and the fiery heart of his or her own daemon-genius.)

"Horned Father of the Hidden Craft, Mighty Tubal Qayin, Brother of Naamah-Lilith who did descend as a serpent of lightning upon Earths ancient mountains, O Bringer of the Light, hear the prayer.

In the Bronze Citadel, in the Hall of Flames, I call upon thee, Goat Angel of the Golden Horns, Master of the Primal Fire, Azrael Qayin, appear in thy Brilliance!

Thou art He: who fell from the sun to consecrate humankind with Sacred Heat.

Thou art He: who led the hosts of the Watchers to mingle their Fiery Seed with the fair daughters of men in the worlds morning.

Thou art He: King of the Dragons of Wisdom, thine ministers who are the Elder daemons formed of Fire; Shemyaza, Armaros, Baraqijel, Kokabel, Ezeqeel, Araqiel, Shamsiel, Sariel.

Thou art He: who instructed us in the Mystery of Metals, the crafts of Shaping, the Magicks of Transformation; who bequeathed the Wise Blood unto they progeny, teaching into us the Art of wedding Earth to Heaven.

Thou art He: the scapegoat whose self-sacrifice purifies us of sin, ignorance and illusion, hanging invert'd in the night firmament, they one Eye of the Goat, open and glittering, who lightens our darkness with the Fires of the Stars, the myriad lanterns and blazing torches of All-Knowledge."

(By the methods of our Arte the magus rouses the Inner Fire and fervently invokes the Daemon within by the Ancient Pact.)

"O Flame Breathing Daemon and Wizardly Smith, who forgest the iron weapons of victory and liberation, the precious jewels of wisdom and beauty, hearken to me who am sprang from thy Cunning Seed, the Hidden House of Azazel. I am of the Children of Tubal Qayin. Thy Mark burns upon my brow, of thy clan and stock am I cunning man (cunning woman).

Waken and feed the Flaming Serpent within my blood, kindle the shining Inner Fire of my ancient inheritance; let the warmth of thy sorcerous power glow bright in my spirit and flesh by thy Holy Threecold Name:

Azza! Uzza! Azziel!

*Strength to my Daemon-Genius in the Fires of the Aelohim
and the Great Blood of Faerie.*

So Mote It Be!™



N.A.J.

Appendix V The Gospel of Cain

And when it came to pass that the Captain of Heaven cast down the Lord of Light from the throne of the Sun, he and his hosts of hundreds descended, his crown jewel, a stone of burning smaragdus, sank deep into the cavernous Mountain of the World: they came, those Children of Heaven unto Earth, he sought them wives amongst mortal stock before the Flood.

And an Angel of the Third Heaven entered into the Body of Red Clay and became Adam: An Angel of the Second Heaven entered into the Clay and became Eve: They dwelt in the Garden of Eden.

And it came to pass that the Watcher of Heaven, Azael Qarnayn, bestowed the Seed of Cunning upon Eve and she bore children; Mighty Ones, kings and sorcerors of the line of the Secret Fire.

The Blood Mother of Faeries, Dame Lilith, took the secret spilth of Adam and conceived the elven brood in the wild places of desolation. Thus did the progeny of the Holy Ones become incarnate for Heaven embraced Earth that the Witch Blood might be made manifest and the Covenant sealed.

When the Great Serpent, Lucifer-Zamael, the Father of all Witcheries, begot Cain upon Eve, the Mother of All Living bare a serpent-eyed child, a kinsman of the Nephilim. And

Naamah, the sweet kinswoman of owls, was born also; from their incest are the Children of the Dark Angel sprang.

Cain grew and slew his brother, Abel the Herdsman, the clay eidolon of ignorance, and set forth upon the Road of Fire to the land of Nod, to the east of Eden. Bearing the Mark of Cain on his brow he journeyed unto the abodes of the Morning Star, the kingdom of his father, Lord Lucifer. And the Mark of Cain is the Red Snake coiled about the Golden Tau Tree of Divine Knowledge.

Cain rose up at the equinox and, crowned with the Rams golden horns, he dared the Ever-turning Sword of Flame at the gate of the orient, passing through the purifying Fire of Gnosis. Thus became he perfected in the forge fire of Tubal, and the pure gold borne forth in the crucible of the Arte.

Now as Cain is the Red Sun of Witchfire and the First Shaper, so he is the sorcerors self, the Indwelling Fire. And Naamah is the White Moon of Witchdew, the First Weaver and Last Unweaver of All, the Mother Graal of Witchdew.

And from the is all Witchdom descended, from them all Power is inherited; theirs is the gift, the Blood of Elfame, the Covenant sworn upon the Sabbatic Mountain at the eternal Midnight of Time.

N.A.J.

Appendix VI

The Baptism of Wisdom

By the All-Seeing Eye of Perfect Mind,
May the adamantine Light of Lord Lumiel,
Falln from Heaven dispel our darkness,
And release all things from material delusion,
By the Crimson Tau and the Flaming Snake,
May the All-Brilliant Gnosis of Lord Lumiel,
Dissolve the overshadowing clouds of ignorance,
That obscure the clear firmament of Mind,
Consecrating us unto primal perfection,
By th Celestial Goat of the Holy Peak,
My the effulgent pneuma of Lord Lumiel,
Grant unto us the Baptism of Wisdom,
That purified in heart we be found worthy,
To tread the Way of the Morning Star,
By the Emerald Crown of the Infinite Aions,
May the Great Sacrifice of Lord Lumiel,
Redeem those of us who are fallen into oblivion,
Enmeshed in the mire of the changeful;
Inspire us to attain the immortal Mysteries,
Beyond the Secret Tabernacle of the Sun,
Beyond the Living Circle of the Stars!

N.A.J.



THE
PILLARS
OF
TUBAL-CAIN

Nigel Jackson
Michael Howard

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